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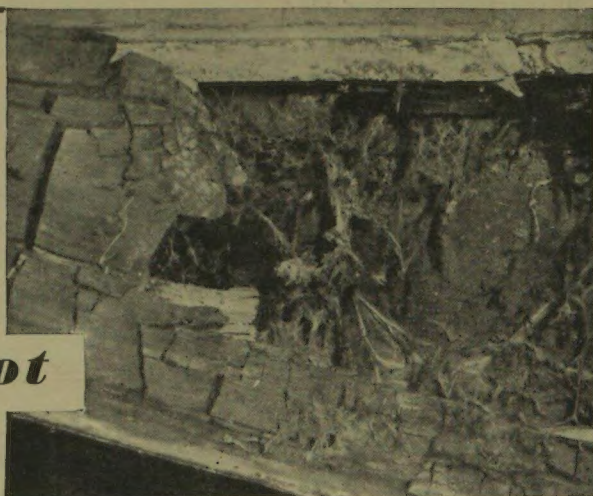


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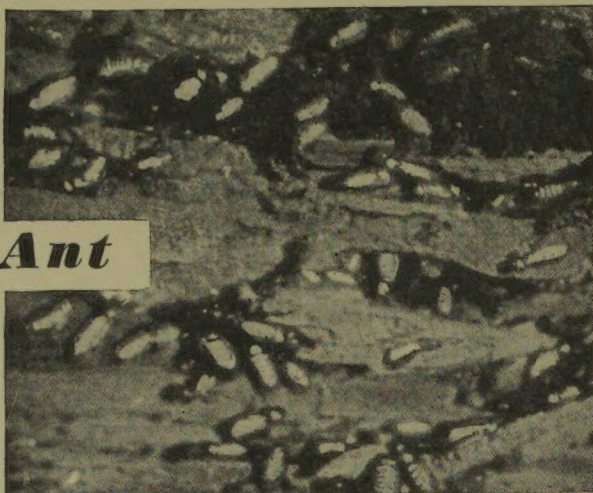




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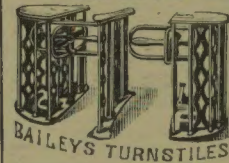
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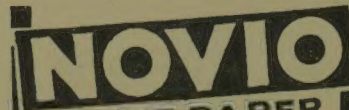
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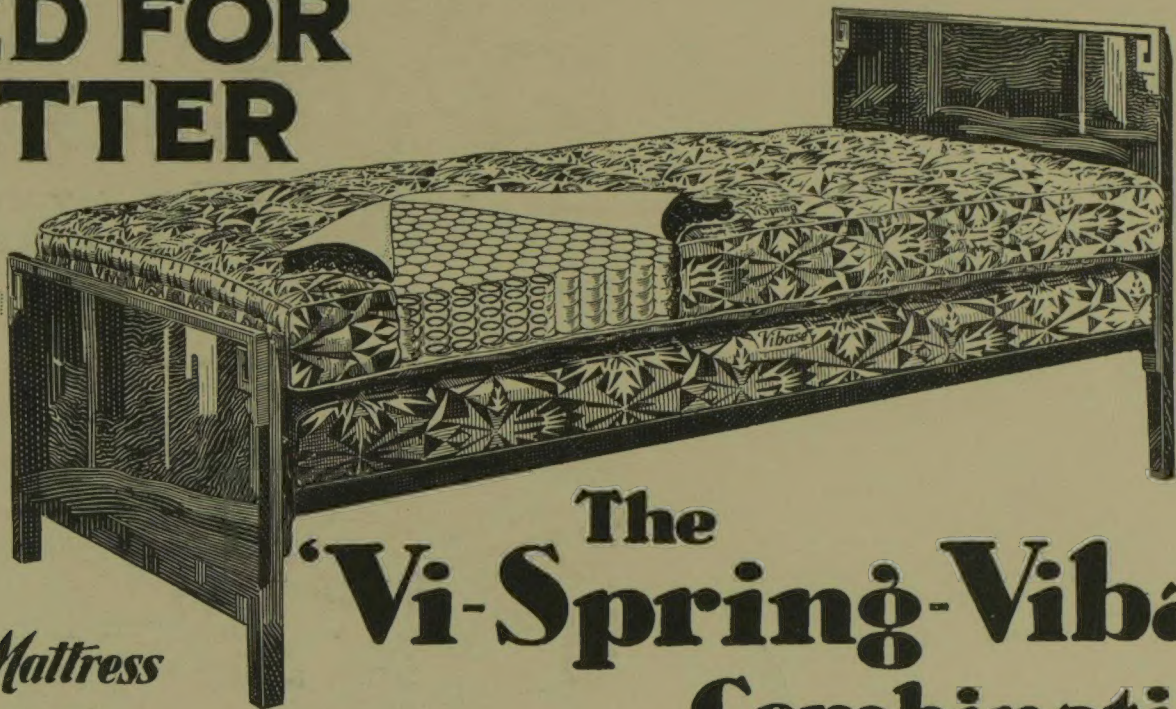
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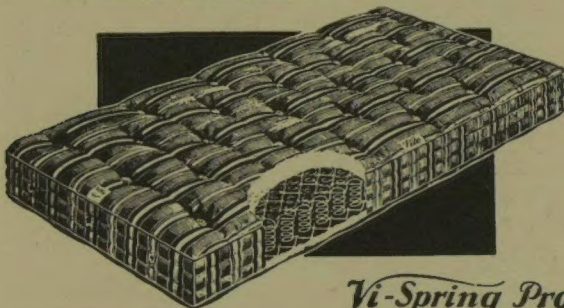


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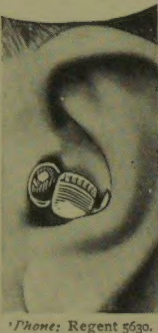
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SATURDAY, OCTOBER 14, 1933.



**CAPTAIN COOK'S "WHITE ISLAND": A VOLCANIC ISLET (ALSO CALLED WHAKARI) OFF NEW ZEALAND—AN AIR PHOTOGRAPH REVEALING THE NEW CRATER FROM WHICH MOLTEN SULPHUR FLOWS INTO THE SEA.**



**WHAKARI, THE DEEP-SEA VOLCANO FORTY MILES OUT IN THE BAY OF PLENTY: ANOTHER REMARKABLE AIR VIEW.**

This volcanic islet in the Bay of Plenty, 40 miles off the north-east coast of North Island, New Zealand, was named "White Island" by Captain Cook, and is also known as Whakari. It is about three miles round and rises to nearly 900 ft. Recently the volcano developed a new crater, from which molten sulphur

flows into the sea, discolouring the water, as shown in the left-hand corner of the upper illustration. It is feared that the sea may enter the crater and cause a violent eruption. The British company's sulphur works on the island have been temporarily abandoned, and it is now uninhabited. (See also page 573).





By G. K. CHESTERTON.

A NEW book on the old problem of The Truth About Richard the Third is being widely debated, and raises, in my own mind, an even older problem about the way of writing such books. It is, in fact, written by Mr. Philip Lindsay, and published by Messrs Ivor Nicholson and Watson; but I do not pretend here to review the book, because all I could do would be to review the reviews. But the particular case maintained in the book, and the particular criticism maintained in the reviews of the book, do raise a rather odd paradox about recent criticism, especially on historical subjects.

In this case, the description of Richard III. happens to be a defence of Richard III. It also happens, apparently, to be a very fervid and enthusiastic defence of Richard III. Perhaps I am unduly moved to sympathy by a mild surprise at finding anybody so enthusiastic for anything. Perhaps I am moved by the fact that my own impression—and I am not enough of a historical student to have much more than an impression—has always been that Richard was so badly treated by those who said he was bad that there is quite a sporting chance that he was really good. But that is not the point that interests me just now. The point is that the critics complain of the biography mainly on the ground that it is obviously written in a rather romantic and rhetorical style. The author has not only whitewashed Richard Crookback, the Butcher of Babies; he has rather repainted him in glowing colours much more glorious than mere white. He has plastered him with purple and gold and all the colours that were symbols of the virtues; with the royal red of the martyrs and the blue of heaven and the green of the palms of Paradise. In other words, he has let himself go, and pronounced a pure eulogy, which is not even apologetic enough to be called an apologia. He does not plead as if he were pleading against the King's Counsel for the Prosecution on the question of whether Richard shall be hanged. He pleads as if he were pleading against the *advocatus diaboli* on the question of whether Richard shall be canonised. Now, this sort of thing may be done well or badly; and I am not concerned to discuss whether it is here done badly or well.

But I do want to remark on a curious fact of literary history. There have been many rather romantic historical characters. We know the sort of historical characters who provoked this sort of historical sympathy, or what their opponents would have called this very unhistorical sympathy. They lent themselves to sentimental treatment. The beautiful Mary Queen of Scots, with her sorrows and her sad end; the ideal Cavalier with the Vandyke collar, who lives in the canvases of Vandyke, and died with such dignity on the scaffold of Whitehall; the picturesque Prince Charles Edward, whom half-intoxicated Highlanders called Prince Charlie and completely intoxicated Highlanders were supposed to call Bonnie Prince Charlie. That is how their critics felt about these romantic figures and their romantic biographers.

It is possible, in some cases, to feel a sympathy with those critics, who considered themselves the hard-headed and realistic critics. It may be admitted that in some cases some Scotch sentimentalists did become a little maudlin about Mary Queen of Scots, or a little maudlin about Bonnie Prince Charlie.

Nor are these three celebrated Stuarts the only examples of the sort of romantic tradition I mean. There was exactly the same sort of sentimental tradition about Marie Antoinette as there was about Mary Queen of Scots. Nobody could be more rhetorical, nor, I will add, more ridiculous, than the great Edmund Burke in the passage about the Queen of France which is always quoted (heaven knows why) and is perhaps the worst piece of nonsense he ever wrote, even about the French Revolu-

And yet to all this there is one simple, one unquestionable, and one unanswerable answer. It is that, in almost every case, the sentimental historians have turned out to be right. The beautiful stories about Mary Queen of Scots may have sounded like fairy-tales. But there is now no doubt at all that the ugly stories about Mary Queen of Scots were mostly founded on forgeries. I do not mean that she was a faultless person. But I do mean that her character in the main has been cleared by plain facts, and *not* by pleasant fancies. The last champions and vindicators of the Queen of Hearts did not rally to her with swords and lutes and lockets containing locks of her hair, but with magnifying-glasses and microscopes, and chemical tests of ink and paper. The romantic lady was largely righted after all, not with romantic weapons, but with scientific instruments. It is partly so again with the less warmly sympathetic character of Charles the First. It is not that Cavaliers with drawn swords have defeated the Puritans and avenged Naseby and Worcester; it is not even that red-hot Royalists have published a more eloquent and persuasive edition of the *Eikon Basilike*.

It is simply that it is almost impossible for a reasonable modern man, untouched by those sectarian seventeenth-century passions, to read the real dispute with the Puritans without having a good deal of sympathy with the King. For it is quite obvious that the thing that many of the rebels fought for so furiously and so bravely was not Constitutionalism, but simply Calvinism. Thus the too picturesque picture of a cultivated gentleman standing up against low fanatics is not really so far wrong after all. It is so in another way with Charles Edward; it is so in a very marked and arresting way with Marie Antoinette. Her admirers talked a great deal of nonsense in support of her. But her enemies most certainly talked a mass of foul lies and slanders against her. Serious historians have now nearly all agreed that she was innocent on the definite and damning charges like that about the Diamond Necklace. The facts of history are hard, as diamonds are hard; and it is no answer to say that diamonds are sometimes dazzling.

I do not claim to apply the argument in detail to the romantic case for Richard III. But here again, upon some points which I do happen to know, the argument seems to apply. It seems to me a perfectly good argument, in the most coldly logical sense, to say that nobody knows when the Babes in the Tower were killed; and that Henry VII. really had a more cogent reason for killing them than Richard III. Secret State murders of that sort came only too easy to fifteenth-century princes; and perhaps I would not put it past Richard, as the Americans say, so emphatically as his last biographer does. But I would not put it past Henry VII. at all. I should think that Welsh politician was capable of killing as many babies as Herod. But the argument is not a matter of taste; it is a real argument. And it is no answer to an argument to say it is supported by rhetoric, or advanced by people who enjoy romance.



SUBMERGED IN 1889, WHEN LAKE VYRNWY WAS CREATED TO FORM A RESERVOIR FOR LIVERPOOL'S WATER-SUPPLY: THE VILLAGE OF LLANWYDDYN; AND THE BRIDGE OVER THE RIVER VYRNWY.

Woodcuts from "The Illustrated London News" of February 23, 1889.



THE REMAINS OF THE LONG-SUBMERGED VILLAGE OF LLANWYDDYN, ON THE BED OF LAKE VYRNWY, REVEALED DURING THE RECENT DROUGHT, WHEN THE LAKE WAS EIGHTEEN FEET FOUR INCHES BELOW THE CREST OF THE DAM.

When Lake Vyrnwy, in North Wales, was created in 1889 for use as a reservoir by the Liverpool Waterworks, the village of Llanwyddyn, with its parish church and churchyard, an inn, and the houses of forty or fifty families, was submerged. Recently, the drought made it possible to see the remains of Llanwyddyn for the first time since its submergence. The mound on the right-hand side of our photograph is all that is left of the village mill.

tion. He describes a young woman whom every fine lady in France regarded as a German hoyden as if she were a purely magical fairy, floating above the earth "which she scarcely seemed to touch." In short, there are any number of examples of writers, and even very fine writers, indulging far too much in such very fine writing. When, therefore, a modern writer writes of the glory of Richard of Gloucester in a very romantic style, it is easy for the ordinary reviewer to assume that it is a romance. When he describes a hero who did actually challenge his rival to settle the royal succession by mortal combat on the battlefield, in the manner of the paladins of Ariosto, it is easy to leave the impression that such a fight is all as fabulous. It is easy to imply that the praise of Richard barely stops short of saying that he killed a dragon or rescued seven princesses changed into swans.



## VOLCANOES—ACTIVE, AND “PASSIVE” UNDER SNOW: AIR PHOTOGRAPHS.

LIKE the photographs on our front page, the upper one given here belongs to a unique set of air views taken during a special flight made for that purpose to the volcanic islet of Whakari (named by Captain Cook “White Island”) lying forty miles off the north-east coast of North Island, New Zealand, in the Bay of Plenty. The air photographs confirmed the development of a new crater. For the extraction of sulphur from the volcano, works had been established on the island, but in 1914 the whole staff was wiped out by a severe eruption. Later the industry was

*[Continued opposite.]*

WHAKARI (CAPTAIN COOK'S “WHITE ISLAND”) IN CONSTANT ACTIVITY: AN AIR VIEW SHOWING (LEFT FOREGROUND) BUILDINGS OF THE SULPHUR WORKS, WHOSE WHOLE STAFF PERISHED IN AN ERUPTION IN 1914.



resumed, with British capital, but early last year the works were abandoned, in view of a fresh eruption occurring if, as seemed likely, the sea entered the new crater. The lower illustration on this page shows the crater of Mount Ngauruhoe (7515 ft.), a volcano in the heart of North Island which emits vapour and steam incessantly. In the photograph it looks quite harmless, owing to a heavy fall of winter snow. The photographer's note states that it is the only crater on the mainland in New Zealand that is constantly active. It forms part of the National Park.

THE CRATER OF MT. NGAURUHOE, IN NORTH ISLAND, NEW ZEALAND, SEEN FROM THE AIR: THE ONLY MAINLAND VOLCANO IN CONSTANT ACTIVITY, BUT HERE SEEN APPARENTLY QUIESCENT THROUGH A FALL OF WINTER SNOW.





THE CONFIDENCE REEF, WHERE FRED STRUBEN STRUCK THE FIRST GOLD-BEARING REEF OF THE RAND IN 1884; A HISTORIC SITE REDISCOVERED BY DR. MACDONALD IN 1926; MAJOR GODFRAY LYS, WHO CRUSHED THE FIRST GOLD-BEARING ROCK, IN THE FOREGROUND.

IT is rather surprising that so little has been written, apart from Government Blue Books and various reports, about the rise and growth of the world's greatest gold-fields and the vital personalities who have created within their own lifetime the wonderful city of Johannesburg and its clustering sister communities. Several years ago the writer commenced a series of researches on the early days of the Witwatersrand, with the object of finding and describing the historic spots along the Rand where the gold-mining industry may be said to have started. And so, with the aid of some of the pioneers who, forty-seven years ago, unveiled this fabulous wealth and erected the first primitive batteries to crush the gold-bearing rock, he was enabled to locate, map out, and film such historic localities as the Confidence Reef, the site of



W. H. AURET FRITCHARD, GOLD PIONEER, STANDING ON THE SPOT WHERE GEORGE WALKER, IN 1886, POUNDED THE MAIN REEF SERIES—CALLED THE "THOUSAND MILLION POUND GOLD-FIELD OF THE RAND."

## THE ROMANCE OF THE RAND: PIONEERS SITES OF THE WORLD'S

PIONEERS OF THE GOLD RUSH MEET AFTER AN INTERVAL OF FORTY-FOUR YEARS: GEORGE HONEYBALL (LEFT), WHO MADE THE RICHEST STRIKE OF ALL, AND MAJOR GODFRAY LYS, OUTSIDE THE FORMER'S POOR DAUB COTTAGE AT PIENAARS RIVER.

Struben's Five-Stamp Battery, Walker's Cottage—the oldest ruin on the Rand—the Oosthuizen Homestead, the Nourse Ten-Stamp Battery on the Main Reef Series, and many other places of importance in the discovery and development of the Rand gold-fields.

The rise and growth of the Witwatersrand will ever remain a tale of absorbing and dramatic interest, and especially so at this critical period when millions of people throughout the world are out of work and in dire distress for want of gold. And so we may well recall the fact that, a few months before he died, George Walker, the Wigan miner, asked the question: Would Johannesburg be the city it is to-day had he not discovered the Main Reef? Sixty miles of golden reef, standing a mile above the sea and descending many fathoms far below—the greatest mining wonder of the world! How deep does it go? How long will it last? These are oft-repeated questions. But who knows? One thing is certain. During the past forty-odd years, the work of the old prospector, combined with the ceaseless scientific research of the mining engineer, the chemist, and the metallurgist, has resulted in the continuous discovery of new and rich gold-bearing areas, in the marvellous development of the Deep Levels, and in the more efficient and economical methods of gold-extraction. And to-day, the thought of the foremost mining authorities of the Transvaal is being concentrated upon the problem of how to deal effectively with low-grade ore, so as to lengthen the profitable life of the existing mines, and of the many others that await discovery and development.

Frederick P. T. Struben, discoverer of the Witwatersrand gold-fields, and founder of the world's greatest gold-mining industry, was born in Pietermaritzburg on June 14, 1851, and died at Spitzkwick Manor, South Devon, on September 7, 1931, at the age of eighty. It was on September 18, 1884, that Struben discovered the Confidence Reef, an extremely rich gneiss vein, which marked the commencement of the Rand gold-fields. Five months before, he had observed these curious conglomerate beds which were destined to make the Rand world-famous. He tested two of these reefs, but only got blank pinnings, and so turned aside to other localities. A year later he returned to his investigation of these conglomerate rocks, which he opened up to a depth of ten feet and found gold all the way down. On April 5, 1885, Struben made the following remarkable forecast regarding his discovery of these conglomerate reefs: "All three are gold-bearing, more or less, and if they prove to contain payable gold, which I think they will, then this new discovery—which is quite a distinct formation from the other—means the commencement of a very large gold-field, and will give work, not only for a few months, but hundreds, and for thousands of miners."

The curious geological formation called the Conglomerate, which has brought great wealth to the Witwatersrand, is widely known throughout the country as the "Banket Reef." Banket is the Afrikaans or Dutch word for sugared almonds, an old-time sweetmeat and a great favourite

amongst the Boers. The white pebbles in the reef seemed to them like the almonds of their sweetmeat. At the beginning of the Rand the Conglomerate Reef was also known as the "Rotten Reef," from the readiness with which it crumbled in the hand.

It might have been supposed that, with almost half a century of experience, the gold-mining industry of the Rand would have become more or less stabilised. However, a young and hitherto unknown scientist—Dr. Rudolf Krahmann, D.Eng.M.E.—has recently stepped into the picture, and his researches have enormously increased the probable life and extent of the gold-fields of the Witwatersrand. Like many another who has succeeded in South Africa, Dr. Krahmann had a hard struggle when he first arrived on the Rand, just three



THE DISCOVERER OF THE RAND: FRED STRUBEN PHOTOGRAPHED SHORTLY BEFORE HIS DEATH IN 1931.



GEORGE WALKER (1853-1924), DISCOVERER OF THE MAIN REEF SERIES.

## OF THE GOLD RUSH; AND HISTORIC GREATEST GOLD-FIELDS.

By Dr. WILLIAM MACDONALD, D.Sc.



WHERE THE GOLD-FIELDS OF THE RAND WERE FIRST DISCOVERED—BY FRED STRUBEN IN 1884: THE CONFIDENCE REEF, AN EXTREMELY RICH GNEISS VEIN, FOUND BY THE CHANCE OF A DISTURBANCE IN THE ROCKS.

years ago, to get the geophysical work which was his particular speciality. But one day it occurred to him that an investigator armed with the so-called "Magnetometer" might be able to locate the positions of the auriferous reefs of the Rand. Accordingly, he commenced a series of laborious investigations, unsupported by any company and

entirely at his own cost, which clearly demonstrated that the magnetometer was a valuable indicator of the gold-bearing strata in the deeper levels of the Rand. To-day, Krahmann's researches form the basis in the selection of the sites for the boreholes, now being put down, which, in turn, will determine the position of the shafts to be sunk for the later development of these deposits.

In appearance the magnetometer looks like an ordinary full-plate camera, and is mounted



W. H. AURET FRITCHARD, PIONEER GOLD-DIGGER AND LAND SURVEYOR, WHO LAID OUT THE CENTRAL PORTION OF JOHANNESBURG.



HARRY STRUBEN (1840-1915), WHO ERECTED THE FIRST FIVE-STAMP BATTERY ON THE RAND.

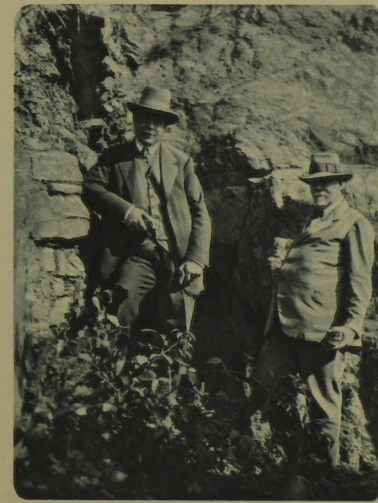
from Randfontein to Potchefstroom, and is about forty miles long by eight miles wide. Each picture is snapped at a height of almost two miles—10,000 feet, to be exact. Later on, if results warrant, these pictures will be followed by a series of more detailed photographs taken at a lower altitude. Close collaboration is being maintained between aerial and magnetometric prospecting for gold, and a great mass of valuable data has thus been secured. For, besides the exploration of what is known as "The Far West Rand," air surveys are now in progress all along "The Far East Rand," and soon the entire Witwatersrand—including the well-known Bokburg Gap—will have been prospected by aeroplane.

It would be difficult to find a more interesting group of pioneers than the discoverers and early developers of the Witwatersrand—the £1000-Million Gold-Field. Let us mention the names of some of these gold-seekers; first, those who have passed away; and secondly, those whom you may meet and talk with any day in Johannesburg. Under the first category come such pioneers as Fred Struben, the discoverer of the Rand, and his elder brother, Harry Struben, who erected the primitive Five-Stamp Battery that crushed the first gold-bearing rock; and George Walker, the Wigan miner and Barberton gold-digger, who stumbled over an outcrop and so found the Main Reef Series, which to-day extends for more than sixty miles. Next must come Colonel Ignatius Ferreira, C.M.G., the most romantic personality of the gold-fields, and the founder of "Ferreira's Camp," which rose into the "Golden City." Ferreira was "Umtakat" to the native races, the warrior who bore a charmed life and who could not be killed. Among the pioneers alive to-day are Major Godfrey Lys, who milled the first piece of gold rock in Struben's Battery, and George Honeyball, the carpenter, who found the rich lead of the Main Reef Series—the richest strike of all. It was Godfrey Lys who



Ferreira's Camp, the most famous site in the Gold City: the spot where Johannesburg began in 1886, and where Colonel Ignatius Ferreira, C.M.G., dispensed justice to European and Native.

panned out Honeyball's chunk of gold-bearing rock, and so started the great gold rush to the Rand. The writer of this article was able to bring these two pioneers together again after an interval of forty-four years, and also to obtain, through some generous anonymous donors, a life pension for George Honeyball, who was found living in a daub cottage and in dire distress. Sir George Albu, another of the early pioneers, is to-day the doyen of the gold-mining industry. He was the first to explore the "Deep Levels" with a 4000-ft. shaft at the Cinderella Deep on the East Rand, and for a period of forty-three years was Chairman and Managing Director of the famous Meyer and Charlton Mine, which has just closed down after bringing in a revenue of £11,640,000. Nor must one omit the name of Lieut-Col. Nourse, hard at work every day at the age of seventy-six, who erected the first Ten-Stamp Battery on the Main Reef Series, and is the founder of the Nourse Mines, Ltd.,



AT THE HISTORIC SITE OF THE CONFIDENCE REEF, ELEVEN MILES NORTH-WEST OF JOHANNESBURG: COLONEL HENRY NOURSE (LEFT) AND THE LATE MR. LOWE GEDDENYUS, M.A., BOTH PIONEERS.



## MAN'S SCATTERED FAMILY: RACIAL TYPES SCULPTURED FOR POSTERITY.



A KALAHARI BUSHMAN HUNTER AND HIS FAMILY: A BRONZE EXECUTED BY MISS MALVINA HOFFMAN FOR THE FIELD MUSEUM AT CHICAGO—SHOWING THE MAN WITH HIS TYPICAL BOW AND LIGHT ARROW; AND THE WOMAN WITH HER BABY SLUNG ON HER BACK.



A BLACK MUSICAL RHAPSODY: A SENEGALESE TOM-TOM PLAYER.



COLLECTING PALM "TODDY," TO MAKE THE INTOXICATING DRINK WHICH WAS ONE OF THE BOGEYS OF MR. GANDHI'S PROHIBITION CAMPAIGN: A TAMIL CLIMBER WITH HIS COLLECTING EQUIPMENT.

Our readers will recall that we published in our issue of May 20 this year photographs of a number of Miss Malvina Hoffman's anthropological statues (executed for the new "Hall of Man" in the Field Museum at Chicago), together with an article on the subject from the pen of Sir Arthur Keith. The further statues carried out by Miss Hoffman and illustrated here will be among those exhibited at the Musée d'Ethnographie du Trocadéro, in Paris, from November 1 to December 1. We subjoin a few notes on the figures seen on this page. The Bushmen are a people, who, in their original condition, derive their subsistence entirely from the game they hunt and the wild vegetable foods that the



A DUTCH EAST INDIES GROUP, SET IN MADURA, AN ISLAND OFF JAVA: A BALINESE GIRL, WITH A WOODEN JAR OF NATIVE FRUITS ON HER HEAD, WATCHES A JAVANESE AND A DYAK OF BORNEO (FEATHER IN HAIR), WHO ARE ABOUT TO INDULGE IN COCK-FIGHTING.

women collect. Their chief hunting weapons are the bow and small arrows with detachable, poisoned points. In our illustration the father is seen drawing the typical bow. Of the toddy-gatherer Miss Hoffman writes: "This is the way the Tamils collect their palm 'toddy,' which is made into a very potent and intoxicating drink. The basket is made of palm leaves, the earthen jar on the ground holds the juice and is slung on the hook of the palm basket. These men are very dark-skinned, thin, and agile climbers. They wear their hair long, wound into a light knot at the base of the skull. The rope wound round the tree and under the arms is of woven fibre from the bark of palm trees."

FROM THE ORIGINALS SCULPTURED BY MISS MALVINA HOFFMAN FOR THE FIELD MUSEUM, CHICAGO.





NEGROID BEAUTY: A WOMAN OF THE MANGBETTU OF THE CONGO—FORMERLY A TRIBE OF INVETERATE CANNIBALS.



A SINHALESE MAN: A PREPOSSESSING TYPE FROM KANDY; SHOWING THE KIND OF COMB WORN IN THE HAIR.



A TYPE OF THE MOHAMMEDAN WARRIORS ON THE MEDITERRANEAN: A MAN OF HAMITIC STOCK FROM NORTH-EAST AFRICA.



HEAD OF A MAN OF THE SAKAI; AN ABORIGINAL TRIBE OF THE MALAYAN JUNGLE, WITH A PRIMITIVE CAST OF COUNTENANCE.

## MAN'S SCATTERED FAMILY: ART WEDDED TO ANTHROPOLOGY IN THE "HALL OF MAN," CHICAGO.



A WELL-MUSCLED PYGMY HUNTER OF THE MALAYAN JUNGLES; A MAN OF THE SEMANG; WITH HIS BAMBOO BLOW-PIPE, AND A QUIVER FULL OF POISONED DARTS.



A SOLOMON ISLANDER UP A TREE: A POSITION SAID TO BE VERY COMFORTABLE FOR THE ADEPT; AND ONE PUTTING A MAN OUT OF REACH OF SNAKES, WITH WHICH THE ISLANDS ABOUND.



A FINE CHARACTERISATION OF A CHINAMAN: ONE OF THE CHEERFUL COOLIES WHO TROT BETWEEN RICKSHAW-SHAFTS AT PEIPING—BRAWNY, AND GIVING NO EVIDENCE OF THE OFT-CITED INADEQUACY OF THE DIET OF CHINESE WORKERS.

The Mangbettu, a negroid people living in the North-Eastern part of the Belgian Congo, were some of the most inveterate cannibals in Africa. As potters, sculptors, boat-builders, and masons they have few rivals in that continent. Of the Sakai type, Miss Hoffman writes: "This was modelled near Tapah. The Sakai are a tribe living south of where the Semang pygmies are found. They are one of the three aboriginal tribes in the Malay peninsula—namely, Semangs, Sakais, and Jakuns." The Semang type, she notes, was modelled between Tapah and Penang. This tribe of pygmies live in thick jungles. They are about 4 ft. 8 in. high, and very expert hunters with their bamboo blow-pipes and poisoned arrows.

FROM THE ORIGINALS SCULPTURED BY MISS MALVINA HOFFMAN FOR THE FIELD MUSEUM, CHICAGO.

The Solomon Islanders were known to the old explorers as unmitigated and dangerous savages—suspicious, bloodthirsty, and cannibals to boot. Sailors who visited the islands in 1873 saw twenty-nine human heads suspended from a chief's house (in St. Isabella Island). The men had been killed, attacked from behind, three weeks previously, and eaten! Needless to say, such barbarities are now a thing of the past; and the Solomon Islanders lead an idyllic existence under British and Australian mandatory rule. Venomous serpents are very numerous in these islands, and, to escape them (and, in the old days, to shelter from treacherous attacks), the Solomon Islanders generally built their huts in the highest trees.



# BOOKS OF THE DAY.

AUTHORS and publishers sometimes fail to realise, I think, that the most sympathetic and conscientious reviewer cannot possibly read right through numerous long books, from cover to cover, in the time available. If they want the leading points in a book noticed, they should provide help in the way of chapter- and page-headings, marginal dates (in historical or biographical works), and, above all, an index. As it is, even this last indispensable feature is too often omitted, while some books are not divided into chapters, but are either continuous or in numbered sections, and only the title is repeated, *ad nauseam*, on every page. I should have thought it obvious that the "sign-posts" above indicated would not only tend to easier appreciation, but would please the ordinary reader, as being useful for reference to particular passages in retrospect. They manage these things better in journalism. Such aids are not so necessary, of course, to expert critics, who deal at leisure, and in full, with one particular volume on their pet subject, but they are invaluable to reviewers, such as myself, required to touch lightly on a number of books, and to give readers briefly an idea of their scope and quality.

Last I should be charged with dereliction of duty, I can quote good authority for what might be called, in regard to reading (to vary what Pope, I think, said of "the art to blot" in writing)—"the last and greatest art—the art to skip." I refer to no less a personage than him of whom it was written—

I am the Master of Balliol College,  
And what I don't know isn't knowledge.

The comforting dictum occurs in "MORE MEMORIES." By Margot Oxford. With twelve Plates (Cassell; 15s.).—a volume, by the way, duly furnished with an index and varied page-headings. Recalling a private talk in Dr. Jowett's library while she was staying at Balliol, Lady Oxford writes: "After exchanging opinions upon the merits of various books and their authors, he said: 'My dear Margaret, you will never be a reader till you learn the art of skipping.' I was profoundly shocked by this remark and told him that from my earliest years I had been taught that it was like cheating at cards. . . . Pointing to the books piled upon his crowded shelves, he said: 'Do you mean to assert that every word in all these volumes is worth reading? You must choose in life what is *worth* and what is *not* worth your attention, and few authors would be so pretentious as to claim that every word they had written was worth reading.' From the moment I had this licence given to me by such an authority, I skipped several of the sunsets, many of the comments, and most of the reflections of half the books I read." My fellow-scribes, I am sure, will feel moved to make a pious pilgrimage to Jowett's tomb, and, in gratitude to Lady Oxford for preserving this golden maxim, the children of the fountain-pen will rise up and call her blessed.

It has not been easy to apply the maxim [to Lady Oxford's own work. She spares us the sunsets, indeed, but there are many comments and reflections—as, for example, on politics and social life, religion and morals, war and peace, reading and authorship (especially biography,—which I have found among the best things in her book. They reveal a mind alert, vivid, and straightforward, scornful of subterfuge, deeply sincere; and a heart which, beneath an outer show of ironic wit and raillery, beats warmly for human welfare. They appeal to me quite as much, these "comments and reflections," as her many delightfully intimate anecdotes about the famous people she has known. The present volume represents a second gleaning from the rich field of her memories.

On the personal side of her book, I have found particularly interesting Lady Oxford's tributes to her husband; her recollections of King Edward and Queen Alexandra, of Lord Rosebery, Lord Balfour, and Sir Francis Knollys; her political character-sketches of Mr. Lloyd George and Mr. Churchill, both of whom she advises to "give up ordinary, everyday politics"; and her repudiation of Dodo, "a pretentious donkey with the heart and brains of a linnet," as a portrait of herself in the novel of that name. Several photographic portraits of her, it may be added, appear among the illustrations, including one suitable for *The Sketch* series, "When We Were Very Young."

Another (the back view given in the frontispiece) shows how wonderfully she has preserved a slim and youthful figure. In one particular (one only—"Be particular in this"), if I may say so without disrespect, it reminds me rather of that Gilbertian heroine whose admirers came for miles to see her left shoulder-blade. In comparing past and present, Lady Oxford is ardent in praise of the Victorians, as excelling the men and women of to-day, but she inadvertently does an injustice to a Victorian poet in slightly misquoting, and attributing to Shakespeare, these lines from "In Memoriam"—

They melt like mists, the solid lands;  
Like clouds they shape themselves and go.

Poor old Tennyson! He has taken some hard knocks from our juniors, but he must be allowed the credit for what is his own.

Mention of Katisha's left shoulder-blade brings me to a book of Gilbertian provenance, "A WANDERING MINSTREL." Reminiscences by Sir Henry Lytton, Author



A LION IN THE PATH: THRILLS FOR A MOTORIST DRIVING ALONG A ROAD THROUGH THE GAME RESERVE IN THE TRANSVAAL.



LIONESSES MARSHALLING THEIR CUBS ACROSS THE ROAD: A TROOP WHICH HAD BECOME SO THREATENING THAT THE CAR HAD TO RETREAT.

In sending us from the north-eastern Transvaal these interesting photographs taken in the Game Reserve, a correspondent writes: "The troop of lions consisted of four lionesses and five cubs. They held up an open car for some time, refusing to leave the road, and the lionesses became so threatening that the car had to retreat hurriedly. The photographs were taken shortly afterwards. We stayed for some time and watched the lionesses marshalling their cubs away from the road. All the game in the Reserve is very tame, and takes no notice of cars as long as the passengers do not attempt to alight or interfere where there are young. Lions will approach to within a few feet of a car and examine it curiously, and then walk away." On the opposite page we give some remarkable close-range photographs of lions in the wilds, including a full-grown male, taken by Mr. E. F. V. Wells.

of "Secrets of a Savoyard." Foreword by Mr. Baldwin, and twenty-three Illustrations. (Jarrolds; 10s. 6d.). Save for a short period of early hardship, and tragic scenes in Dublin during the Easter Rebellion of 1916, most of this amusing autobiography is in a lively, anecdotal vein, as pleasant to read as it is to sit in the stalls at the Savoy during a Gilbert and Sullivan season. Since his début in 1884 at Glasgow, as a chorister in "Princess Ida," Sir Henry has stuck to the old firm and so "polished up the handle" of Gilbertian wit and Sullivanic melody as to become the stellar veteran of the historic company. His favourite rôle is that of Jack Point. Despite a farewell performance, he still jibs at the notion of final retirement. As his chapters are not titled, and there is no index, I had some difficulty in discovering his personal recollections of

the famous collaborators, but when found they were certainly "worth while."

Like most eminent actors, Sir Henry Lytton has travelled far and met many famous folk. Among eminent visitors to his dressing-room, he recalls two Lord Chancellors. One, Lord Sankey, wrote afterwards, in allusion to "Iolanthe": "Ordinary Lord Chancellors go in and out with their Governments, but you are a permanent official." The other, Lord Birkenhead, remarked: "Lytton has sat on the Woolsack for over thirty years. I have sat on it only two. I hope his Woolsack has not been so stuffed with thorns." Still more interesting, at the moment, is the author's remembrance of the late Lord Oxford. "Never did I meet Mr. Asquith," he says, "without wondering at his kindness towards everyone he met. I do not think he could have been unkind, even to foolish people." There is something to the same effect, I think, in Lady Oxford's "Memories."

While Lady Oxford has admitted us to the intimacies of governing circles, from the point of view of a Premier's wife, the official side of administration is ably portrayed in a book that has its centre of gravity within a few steps of No. 10, Downing Street, namely, "THE FOREIGN OFFICE." By Sir John Tilley, Chief Clerk of the Foreign Office, 1913-1918, and Stephen Gaselee, Librarian and Keeper of the Papers at the Foreign Office. With Introduction by Sir John Simon, Secretary of State for Foreign Affairs (Putnam; 7s. 6d.). This very interesting and informative work is a new addition to the Whitehall series, edited by Sir James Marchant, on the various Departments of State. Sir John Tilley has written the first eleven chapters, dealing with the early history of the Foreign Office; the days of Palmerston; competitive examinations (instituted in 1856); the reorganisation of 1906; the Foreign Office during the Great War; and the Diplomatic Service. These chapters occupy the bulk of the book.

In the remaining five Mr. Gaselee describes the Foreign Office as it is to-day, its relations with the Press, the non-political departments, the Library, and the Registry.

Naturally one does not look for "light reading" in such a work, but it is written in easy style, with many *personalities*, and is not devoid even of humorous anecdote. The human side of Foreign Office life in the eighteenth century is represented by a long letter from a clerk, in the stilted language of the period, pleading for a rise of salary. How surprised he would be if he could see it all set out in "a printed book"! Whether he got his rise or not, this history does not relate. Going back still further, Sir John Tilley recalls Milton's post as Latin Secretary to Cromwell. "Whatever Milton's precise official status may have been," he adds, "it is interesting to think of him working in what we may well call the Foreign Office in London." As to modern days, this excellent book makes it clear that the Foreign Office, in all its branches, is a place of strenuous work.

Milton had not yet contemplated employment in a Cromwellian "Foreign Office" at the period of "JOHN HAMPDEN'S ENGLAND." By John Drinkwater. Illustrated (Thornton Butterworth; 15s.). It is pleasant to find that Mr. Drinkwater's recently announced "return to the stage" has not involved relinquishment of literary pursuits. Here he gives us an admirable study of the Puritan Revolution in its early days. In particular, he shows that "Hampden from his entrance into Parliament as a young man of twenty-six, until his death in the second year of the Civil War at the age of forty-nine, was in many important respects the most representative figure in the party that gave a new direction to the whole character of English life." Yet he has hitherto been regarded only "as the hero of a spectacular moment." Mr. Drinkwater contrasts Hampden's serenity with his cousin Cromwell's stormy temperament, especially in relation to religion. After quoting Milton's view, as stated in his "Treatise of Civil Power in Ecclesiastical Causes," he continues: "This precisely was the position taken by Hampden. . . . His death before he had an opportunity to take the part for which he was so conspicuously fitted in the great events of which he was one of the principal sources, has, further, resulted in his taking far less than his due prominence in the annals of the time." Mr. Drinkwater might be said to have done, in prose, for John Hampden what Tennyson did, in verse, for Arthur Hallam, revealing the greatness of one who might have lived to be—

The pillar of a people's hope.

Thus the book is, in part, a work of rescue from unmerited neglect or oblivion, and a celebration of promise unfulfilled.

C. E. B.



# "LIONS, WILD AND FRIENDLY": AMAZING BIG-GAME PHOTOGRAPHY.

PHOTOGRAPHS BY MR. E. F. V. WELLS, F.R.G.S., F.Z.S.



"THE FINISH OF A GOOD FEED": A LIONESS THAT CAUSED A TREMENDOUS FIGHT BETWEEN TWO MALES, PHOTOGRAPHED AT CLOSE QUARTERS.



"AN INQUISITIVE YOUNG LION": A JUNIOR MEMBER OF A TROOP OF EIGHT LIONS AND ONE LIONESS THAT REGARDED THE PHOTOGRAPHER WITH INDIFFERENCE.



"GETTING THE LAST BITS OFF A ZEBRA'S HEAD": A CLOSE-RANGE PHOTOGRAPH OF A LION AT HIS DINNER IN THE WILDS OF AFRICA.

The amazing work of Mr. E. F. V. Wells as a photographer of wild lions in their native haunts is already familiar to our readers from examples given in our issues of January 7 last and May 14, 1932; while that of December 19, 1931 contained illustrations of his domesticated "house-lions." In sending us these new photographs he says: "They were taken of a troop of eight lions and one lioness which had brought down a zebra in the Pretorius Kop area. Two of the males had a tremendous fight over the lioness and injured each other rather badly. They were quite the finest troop of lions I have ever seen and were perfectly indifferent to



"PLAYING HIDE-AND-SEEK BEHIND THE THORN BUSH": A BIG LION AT LARGE IN HIS NATIVE HAUNTS GAZING AT THE PHOTOGRAPHER WITH MAJESTIC CALM.

myself." Mr. Wells, it may be mentioned, has arranged to publish, through Messrs. Cassell, a new book called "Lions, Wild and Friendly." With reference to the photographs of lions, by another hand, given for comparison on the opposite page, we may recall that Mr. Wells once wrote on a previous occasion, in connection with a somewhat similar incident: "It would appear that lions have not as yet associated motor-cars with human beings, but merely regard them as big, funny-smelling animals which are quite harmless and very interesting. Sitting by the roadside, they watch them with great curiosity."



# A STRANGE, EVENTFUL HISTORY.

BEING AN APPRECIATION OF  
**"TREKKING ON": By DENEYS REITZ.\***

(PUBLISHED BY FABER AND FABER.)

FEW living men have had a more adventurous career than the writer of this remarkable book, which, in sheer sustained interest (all the more intense for the direct, unaffected style), excels even its celebrated predecessor, "Commando." Danger and vicissitude seem to be Colonel Reitz's meat and drink, and even the minor incidents which he casually mentions would constitute more than a lifetime's

in a strange country. It was a hazardous experiment: for though he saw much of the Madagascar Hinterland, which he describes vividly, existence was precarious and prospects uncertain. The strain was too great; and at the prompting of his old leader and constant benefactor, General Smuts, he made his way back, by adventurous stages, to South Africa. After three years of the devoted ministrations of

General and Mrs. Smuts, he had recovered health of mind and body, and had been won to a new outlook. "I had returned from exile, not hating the British, but resenting the enforced rule of any other nation. These two men (Smuts and Botha) showed me that only on a basis of burying past quarrels and creating a united people out of the Dutch and English sections of the population, was there any hope for white men in South Africa. I became their devoted follower, and my acceptance of their creed was profoundly to influence my life in the years to come."

It was a creed from which he never deviated; and it was soon to be tested. Hardly had Union been achieved than schism developed among the Dutch, and young Reitz, now striving to build up a small-town legal practice in the Orange Free State, found himself bitterly opposed in politics to many of his friends. As every-

exhaustion, and disease, which were much more formidable than any human adversary.

All this, it might have been thought, amounted to a sufficient discharge of duty; but Colonel Reitz took another view of his responsibilities. He observes, with characteristic simplicity: "With the greatest war in the history of the world going on in Europe, I did not feel that I could return to a quiet village life, so I decided to go overseas." Scruples about serving in any but the humblest capacity were fortunately overborne by those who had had experience of this unusual soldier's capacities, and before long he found himself second-in-command of an Irish battalion in a sector, part of the Hindenburg Line, which had recently been captured. Now began a phase of soldiering unlike any which Colonel Reitz had previously known, and it is evident that he adapted himself to it as capably as to the guerrilla warfare to which he had been trained. His description of an infantryman's life in the trenches is not only most graphic in itself, but presents a far more accurate picture than those ghoulish fantasies, generally written by neurotics, which have imposed on the public as authentic "war-books." Not that the dreadful elements of systematic slaughter are absent from this account—not that they can be absent from any honest account of trench life on the Western Front; but they are here seen in true perspective by eyes of normal vision, and they gain in intensity by the avoidance of any disproportionate emphasis. For these qualities, if for no others, this volume is assured of eminence in the huge literature of the Great War.

At the time when Colonel Reitz reached France, things were "working up" for the last great throw of the Central Powers; and many will remember how, in the early months of 1918, the certainty grew in all minds of a supreme test to be faced—and, alas! with wholly inadequate

(Contd. on page 624.)



THE MASTERPIECE OF THE WEEK (OCTOBER 5—11) AT THE VICTORIA AND ALBERT MUSEUM: REMBRANDT'S "HUNDRED GUILDER PRINT"—"CHRIST, WITH THE SICK AROUND HIM, RECEIVING LITTLE CHILDREN."

This world-famous etching by Rembrandt (1606-1669) is commonly known as the "Hundred Guilder Print," from the price it once realised early in the eighteenth century. It may be assigned to the end of the artist's middle period. It is thought that it exhibits a combination of three incidents in the life of Christ: the healing of the sick, the receiving of little children, and the answer to the Pharisees. This particular print represents the second state of the plate.

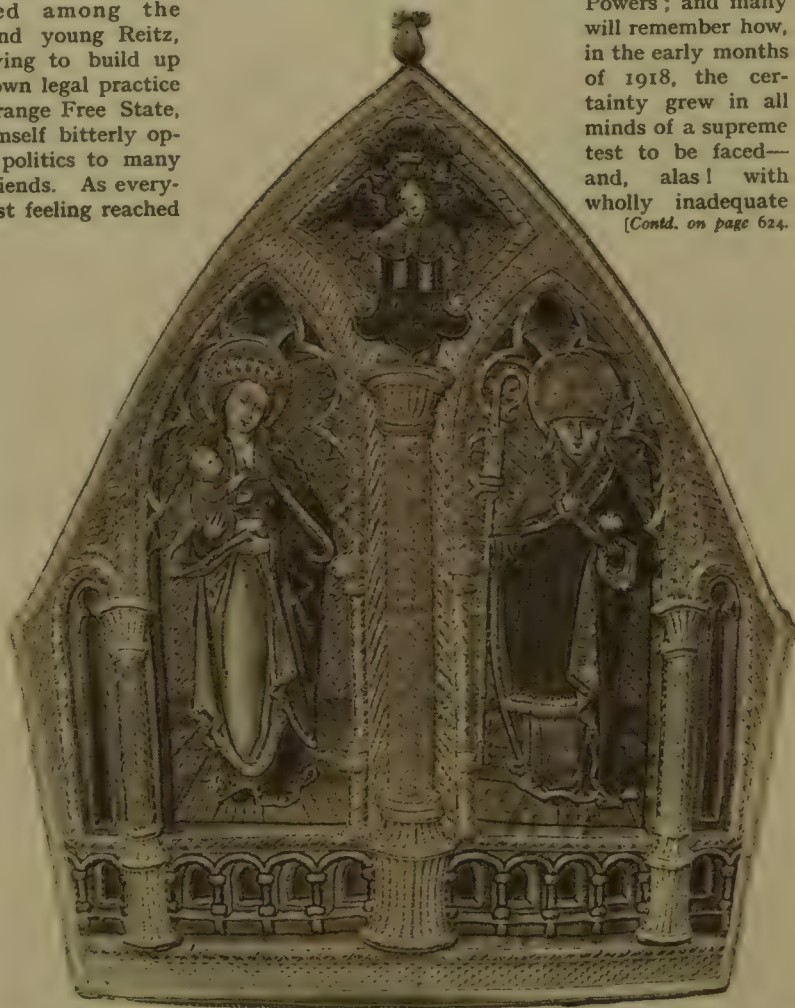
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allowance of adventure for most men. When he goes to sea, a special entertainment seems to be provided for him: his ship is nearly swallowed up in an unprecedented storm, Indian troops join battle with knives and choppers, he has to fight for his life in a fore-castle "rough-house," a man is murdered before his eyes. He is tossed by an ox, nearly taken by a crocodile, "nosed" (and apparently rejected) by a shark. He lives through a cyclone which sweeps a whole village away. A bridge over a chasm collapses beneath his feet, and he leaps clear in the nick of time, while his cart, team and driver, plunge headlong into the depths. And these are mere trifling episodes of peace, far outnumbered by perils of war. Colonel Reitz has been a fireman on a tramp steamer and a handy-man to an Algerian cattle-dealer in Madagascar, as well as lawyer, politician, soldier, author, and now Cabinet Minister. His military career, apart from its distinction and versatility, is without parallel in more respects than one. While he was still a new-fledged subaltern in the Great War, "I received a telegram from the War Office, ordering me to report for duty to the Senior Officers' School at Aldershot, with the rank of Major. This was General Smuts's doing. I was getting used to rapid promotion. During the South African War I rose from batman to Chief of Staff in twenty minutes. During the rebellion I jumped overnight from village lawyer to Commandant of a district, and in East Africa I unexpectedly found myself a colonel. Now I had graduated from Private to Second Lieutenant, to Major, in the course of a week."

Colonel Reitz's early experiences are known to all the world through his classic "Commando." The end of that phase of his life left him undisposed to submit to British rule, and he exiled himself, without any definite plans, to Madagascar. He was welcomed encouragingly by the French officials, among whom we encounter the names of Joffre, Doumergue, Galliéni, and Lyautey, though there was a certain anti-climax when it was found that he was not the leader of an imposing force of Boer irreconcilables as had been reported, but a lonely young man, without resources, seeking to make a new life for himself

body knows, the extreme Nationalist feeling reached its climax in the rebellion of 1914, and men like the writer of this book found themselves in as painful a situation as it is possible to imagine. With a consistency of principle which the world will never cease to admire, but with heavy hearts, they took the field against those who had formerly been their brothers-in-arms. Reitz, thanks to a friendly warning, was able to escape from a hostile locality just in time, and put himself under the orders of General Smuts. The rising, though tragic enough in some aspects, was not without its humours and certainly not without courtesies unaccustomed in warfare; sometimes it reminds one not so much of battle, murder, and sudden death as of a competition in rifle-shooting, conducted in the most "sporting" spirit between friendly rivals.

Between the home-front and the battle-front, there was plenty for an active man to do. From civil war, Colonel Reitz went immediately to the short and decisive campaign in German West. Politics claimed him again, for he was needed in that fierce election in which the South Africa Party won the country to its war policy. Thence, with scarcely a pause, to the severe struggle in German East, which has never been better described, both on its lighter side of daring and adventure and in its sterner aspects of hunger, thirst,



THE MASTERPIECE OF THE WEEK (OCTOBER 12—18) AT THE VICTORIA AND ALBERT MUSEUM: A MITRE EMBROIDERED IN FLANDERS IN THE SIXTEENTH CENTURY.

This magnificent mitre is worked mostly with gold thread, but also with silver and silk in split stitch and in heavy laid and couched work. On the front beneath cusped Gothic canopies are seen the Virgin and Child and St. Augustine of Hippo; and on the back St. Leonard and St. Mary Magdalene. In the spandril above the arcaded canopies is an angel bearing the shield with the arms of Schaffene of Brabant. On the lappets are St. Peter and St. Paul. An inscription inside reads "Cette mitre est fait par le premier Abbe mittre 1592, et restaure(r) par Joannes Becker maitre brodeur en 1766 sous Le Regne de Monsieur L'Abbe Gosin." This date is inconsistent with the style of the embroidered figures of the Virgin and the Saints, which belongs to the earlier sixteenth century, and examination shows that they are really older and were later used to make up the mitre, presumably in 1592, and set in the rich golden framework of columns and arcades.

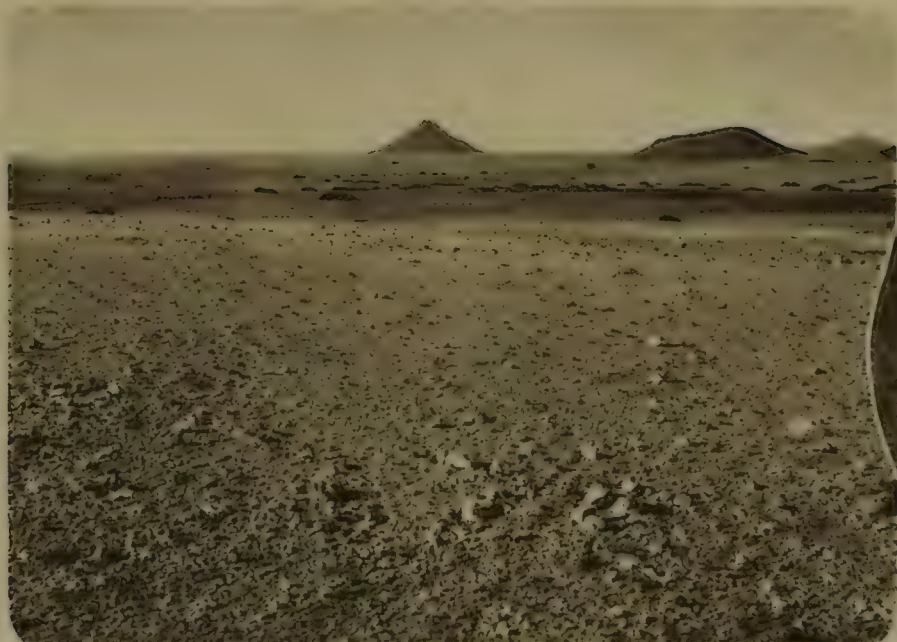
By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

\* "Trekking On." By Colonel Deneys Reitz. With a Preface by General the Rt. Hon. J. C. Smuts. (Faber and Faber; 15s.)



# GAME AS DESTRUCTIVE AS LOCUSTS! A "PLAGUE" OF THE DROUGHT.

PHOTOGRAPHS BY S. NINK.



THE NAMIB DESERT, ALONG THE COAST OF SOUTH-WEST AFRICA, ABANDONED BY BIG GAME: THE EFFECT OF DROUGHT, WHICH HAS DRIVEN ANIMALS TO DESTRUCTIVE DESCENTS ON FARM DISTRICTS.



THE NAMIB DESERT, USUALLY THE HAUNT OF HERDS OF GAME, WHICH HAVE INVADDED THE GRAZING GROUNDS TO DRINK FROM THE DAMS AND EAT THE CATTLE FEED: A STRETCH BETWEEN SWAKOPMUND AND USAKOS.

**D**ROUGHT this year has by no means been confined to this country. It has severely affected, among other places, the Mandated Territory of South-West Africa. Summer rains usually fall there towards November, and late rains during February and March. Last year there were fair early rains, but little rain fell in autumn, and many places had no rain at all. Streams, wells, and water-holes have dried up, and large areas of the Territory, previously excellent ranching country, are now barren; there is no grazing, and even the hardy thorn bushes are dying. In spite of what assistance the Government can afford, the plight of many farmers is a tragic one. In the southern portion of the Territory, especially, between the Namib and the Kalahari Deserts, their sufferings have been increased by tremendous herds of big and small game, which, their desert water-holes having dried up, migrate to the settled districts and overrun the grazing. It is not uncommon to see a herd of several thousand gemsbuck, springbuck, and other game descend upon a farm, and during the night eat up all trace of grazing. Regulations in respect of shooting game have been eased to give relief to farmers suffering from these depredations.



SPRINGBUCK INVADING THE CULTIVATED AREAS TO DRINK AND FEED DURING THE GREAT DROUGHT: ANIMALS THAT ADD TO THE PLIGHT OF FARMERS IN SOUTH-WEST AFRICA, WHERE, AT A LOW ESTIMATE, TOTAL LOSSES THIS YEAR WILL EXCEED 100,000 HEAD OF STOCK.



THE DROUGHT IN SOUTH-WEST AFRICA: AN AIR VIEW OVER THE KOMAS HIGHLANDS, NEAR WINDHOEK—GOOD RANCHING COUNTRY WHERE ONLY THORN TREES NOW SURVIVE; THE STRAGGLING LINES INDICATING DRY RIVERS.



ZEBRAS INVADING A FARM TO DRINK AT THE DAMS AND DESTROY THE CATTLE FEED: A COMMON SCENE IN THE TERRITORY OF SOUTH-WEST AFRICA, PRACTICALLY ALL OF WHICH HAS BEEN DECLARED DROUGHT-STRICKEN.



## ELSTREE TAKES RANK AS A GREAT FILM CENTRE: A GRAND SCALE PRODUCTION FOR A BRITISH SUPER "TALKIE."



A SNOWY RUSSIAN LANDSCAPE MADE OF PLASTER, SALT AND COTTON-WOOL: THE GATES OF THE CZAR'S HUNTING LODGE AS SET UP AT ELSTREE FOR SCENES IN "CATHERINE THE GREAT."



MOSCOW AT ELSTREE—THE ENTRANCE TO THE MAIN SQUARE IN FRONT OF THE KREMLIN: A HANDSOME AND INGENUOUS SET OF COMPRESSED PLASTER AND FIBRE, TYPICAL OF THOSE USED FOR THE FILM.



KATHUSKA (JOAN GARDNER) AND PETER III (DOUGLAS FAIRBANKS, JR.): THE MAIDSERVANT AND THE CZAR—THE LATTER A MOODY AND UNBALANCED YOUTH WHO MARRIES CATHERINE AND LOSES THE THRONE TO HER.



THE ELSTREE KREMLIN OF PLASTER UNDER CONSTRUCTION—SEEN FROM THE BACK; SHOWING THAT THE DOMES THAT WILL APPEAR ROUND IN THE FILM ARE REALLY INCOMPLETE.

**E**NGLAND is rapidly growing in importance as a film-producing country.

The studios at Shepherd's Bush, at Twickenham, and at Sound City, Shepperton, are all doing significant work; while Elstree, justifiably famous as a headquarters of the British industry, is making itself known to the world as a great film centre. Following close upon "The Private Life of Henry VIII" (which was illustrated in our last issue) comes "Catherine the Great," a film which should be one of the most notable in the history of British productions. Five other films of importance are in preparation at Elstree—among them "The Red Wagon," "Happy," and "The Secret Agent." It is expected that "Catherine the Great" will be shown in London in the not very distant future. It is a London Film production, directed by Dr. Paul Czinner, and produced by Alexander Korda. The costumes, like those of "Henry VIII," have been designed by John Armstrong. As our photographs show, it is a film on the grand scale, with ingenious "sets" giving a wonderful impression of eighteenth-century Russia. The bright, barbaric domes of the Kremlin are reproduced in plaster; scenes of wintry desolation are composed of fir-trees, scores of them, with trunks sharpened and stuck in the ground. The tree-trunks and boughs are white-washed and have tufts of cotton-wool

(Continued opposite.)



IRENE VANBRUGH AS THE GERMAN PRINCESS OF ANHALT-ZERBST, MOTHER OF CATHERINE: A CELEBRATED STAGE ACTRESS MAKING A RELATED FILM DÉBUT IN "CATHERINE THE GREAT."



THE BRIGHT, BARBARIC DOMES AND MINARETS OF OLD MOSCOW, NEARLY SEVENTY FEET HIGH, REPRODUCED AT ELSTREE: STONE, BRICK AND WOOD, ALL OF PLASTER, A BASE HALF-INCH THICK.



THE INSIDE OF THE PALACE: A MAGNIFICENT PORTRAITS OF THE EMPRESS ELIZABETH AND

RECONSTRUCTION, LAVISHLY ADORNED: WITH OF PETER THE GREAT ON THE WALLS.



DOUGLAS FAIRBANKS, JR., AS THE CZAR PETER, AND ELIZABETH BERGNER AS CATHERINE THE GREAT: DISTINGUISHED FOREIGN ARTISTS WHO HEAD THE VERY STRONG CAST OF THIS BRITISH FILM.

## "CATHERINE THE GREAT," ARCHDUCHESS & EMPRESS: ORNATE 18th-CENTURY SETTINGS IN COMPRESSED PLASTER & FIBRE.



THE CZAR'S HUNTING LODGE; WITH SALT "SNOW" ON THE GROUND; "SNOW" OF COTTON-WOOL ON THE ROOFS; WHITE-WASHED FIRE-PIECES AND BICKLES OF WHITE PLASTER.



MAGNIFICENT COSTUME AND INTERIOR DECORATION IN A BRITISH FILM: DOUGLAS FAIRBANKS, JR., AS THE GRAND DUKE PETER (AFTERWARDS CZAR); AND FLORA ROBSON AS THE EMPRESS ELIZABETH, HIS AUNT.



THE COUNTESS VORONTZOVA: DIANA NAPIER AS ONE OF THE MISTRESSES OF THE YOUNG CZAR PETER—A CHARACTER IN "CATHERINE THE GREAT," WHICH IS ONE OF SEVERAL "SUPER" FILMS TO COME FROM BRITISH STUDIOS.



# The World of the Theatre.

By J. T. GREIN.

## ABOUT "NYMPH ERRANT."

MRS. COCHRAN deserves a C.B. For it is she who called her husband's attention to the dramatic possibilities of James Laver's "Nymph Errant" which Mr. Romney Brent has tried to crystallise on the stage. I say "tried," because the play stands a good deal apart from the novel—it is not half as daring—and dramatically it is more spasmodic than coherent. Instead of a story we are entertained by a jolly rignarole—the *à moi la Liberté* quest of experiment and experience by a precocious virgin who holds that an English girl can peregrinate the world unmolested. Evangeline does it. She flits and hops from Paris to Venice, Athens, Turkey, the desert, and once again to Paris, each time partnered by a swain young, old, *vieux marcheur* or gigolo, and she would have us believe that when she comes home to Auntie at Oxford she is as innocent as the driven snow. For, according to her own confession, the men she met were all confirmed idealists or steeped in business. Well, we take it for granted; we accept the humour of the various situations; we let ourselves be led by Miss Gertrude Lawrence, than whom there is no more irresistible chaperon, and we forget the now and then tedious moments in the enjoyment of a spectacle bright and brilliant. That is about all that need to be said about the play. It is more a revue in *excelsis*, with here and there capitably contrived and gracefully written scenes in which the leading lady is the sole and solar prima donna and all the array of stars and starlets around her are instrumental in lifting her into coruscating prominence. It is also an occasion for Mr. Cochran's inimitable gifts as an artistic and far-seeing producer who could be trusted to exalt the most banal incident by his lavishness and his pictorial eye. Some of the scenes in the "Nymph" are of no account—they would be merely

opportunities to shine; thus Mr. Austin Trevor, admirable and full of vim as the impresario whose French had the aroma of Paris; Mr. Bruce Winston, immense in every sense of the word as the Grand Eunuch; Miss May Agate, lusty matron of Montparnasse; Morton Selten, an old gay Lothario of aristocrat mien and manner; and Miss Queenie Leonard, the light o' love that failed true to life. But next to Miss Lawrence, the acting honours of the evening went to Mr. Walter Crisham, a delightful juvenile who, as the plumber in weird surroundings, was the typical healthy-minded, virile, sporting British youth to whom woman as yet was

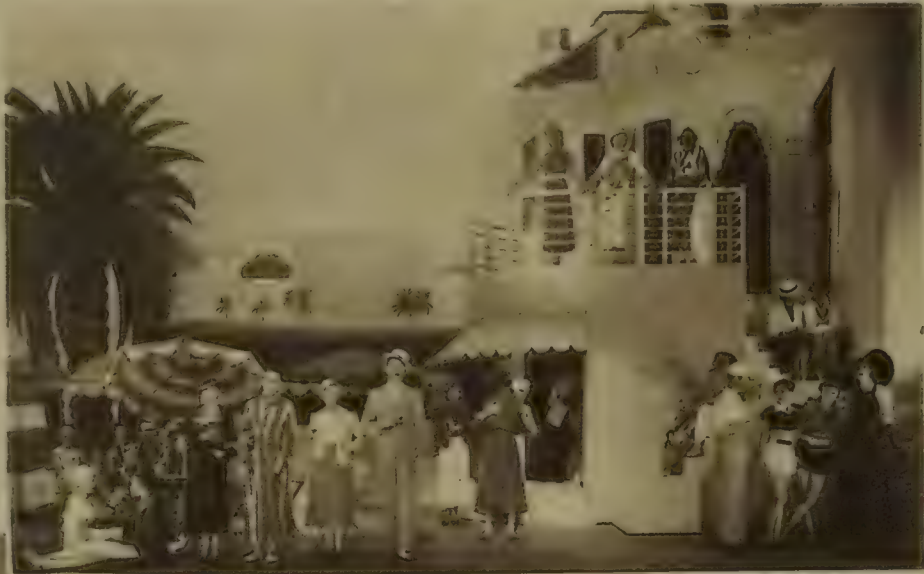
of all the qualities that make a great comédienne. This time it is not the play: it is the actress that's the thing.

## WERNER KRAUSS AND HAUPTMANN.

Werner Krauss made an immediate and profound conquest of our public on his first appearance at the Shaftesbury in Gerhardt Hauptmann's play, "Before Sunset." And that in spite of the ill-mannered uproar at the opening night, which well might have unnerved a prizefighter, let alone a sensitive person such as he is, speaking a language not his own, learned by hearsay: a *tour de force* such as, years

ago, the Dutch actor Henry de Vries performed at the Haymarket in "The Case of Arson." Only those who have seen Krauss in his home *milieu*, at Reinhardt's, in Berlin, could realise the difference in effect between his innate vocal power and the inhibitions which a foreign tongue imposed on him. For his English, albeit tinged with a slight exotic flavour, sounds pleasing and impressive. None here of the usual Teutonic sing-song; none here of the softened consonants that are disturbing to the English ear. From the moment when he entered, a quiet, aged, well-mannered, well-groomed, well-spoken gentleman, he cast his grip on the audience. Here was somebody, a personality, a character, an arresting figure. It oozed strength, it heralded power; from the first we knew that within him there were two dynamic forces at work: the whipped passion of an elderly man in the throes of love for a young girl, and the, as it were, dynastic sway over a family forced to obeisance by his *sic volo sic jubeo* manner and the backbone of his fortune. And anon the former became the driving force. He would impose this girl on his lieges, he would repress the memories of his former wife, whose spiritual presence had hitherto impelled him to a cult of sanctity. For his love he was ready to break his family bonds, to break with his home and his traditional quiet existence. When the family rebelled and denied her a place at the dinner-table, he flouted them one and all, and by a word of command ejected them like so many menials; and, as if to quell their resistance, he liquidated all his business interests so as to have a free hand with his heritage.

So far he was the master of the situation, but he had reckoned without the arm of the German law (strange to us) whereby it is easy to deprive a man of his freedom to deal with his possessions. The family, in rage and fear lest they should lose their spoils, applied to the Court and the Court sent a lawyer to put him under restraint, "he being no longer capable to look after his affairs." In that scene following the turmoil in the dining-room, which had already marked Mr. Krauss's vocal power and flaming emotion, he reached the climax of his performance. At first he listened to the lawyer—exquisitely and most diplomatically played by Mr. Felix Aylmer—with great *bonhomie*. He feigned not to understand the latter's mission: it would not dawn on him that his own flesh and blood had become a hostile force aiming at his claustrophobia. The conversation of the two was a model cat-and-mouse game on the human chessboard. Yet we felt all the time that there were fires smouldering under this ominous discussion. But when the lawyer, challenged point-blank to define his errand, hesitatingly, urbanely, explained the order of the Court, it was as if a bomb exploded. The quiet, sedate gentleman became volcanic; one saw, in imagination, that he was no longer an ordinary human being—but a supernatural being hurtled from an abandoned frame.



"NYMPH ERRANT," THE MUSICAL PLAY BASED ON JAMES LAVER'S SUCCESSFUL NOVEL, AT THE ADELPHI: THE SCENE AT NEAUVILLE-SUR-MER.

"Nymph Errant" was successfully produced in Manchester, and had its London première at the Adelphi Theatre last week. This scene shows the Four Bored Visitors at Neauville-sur-Mer (Mr. Gerald Nodin, Mr. Kenneth Ware, Miss Annabel Gibson, and Miss Betty Hare) singing their quartette, "Neauville-sur-Mer." Mr. Romney Brent is responsible for the stage version of "Nymph Errant"; and the music is by Mr. Cole Porter.

a mere playmate beyond the dreams of passion.

And now for Miss Lawrence. What a personality! What finesse of characterisation! What a true picture of a schoolgirl soaring on the wings of romance! What wonderful facial expression in every situation; what roguish satire in her songs and her toying with her

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"NYMPH ERRANT" AS A STAGE PLAY: THE SCENE IN EVANGELINE'S BED-ROOM AT THE PENSIONNAT BELLEVUE, AT LAUSANNE, WHEN THE GIRLS ARE MAKING PLANS FOR THEIR FUTURE LIFE.

ballast if Cochran did not render them arresting by the colourful and luxurious environment, mostly due to his inception and the most happy collaboration of Miss Alice Johnstone, the scene-painter, and Miss Zinkeisen, the costume designer. For the scenery I have but one word—romantically beautiful. From the cosy French railway compartment to the gorgeous harem in Turkey via the Rialto, the ruins of Athens, and the scene of the Folies Bergère, these tableaux are impressed firmly on our fantasy, and so are the costumes, now beautiful of design, now wildly imaginative in their riot of colour and glamour.

Another happy feature of this gorgeous production is the felicitous lyrics of Mr. Cole Porter, whose wit and point nearly cast all this modern kind of versification into the shade. His couplets are as stimulating as so many acid drops. The song of the superannuated cocotte hits home by its relentless directness. The diagnosis of the Nymph's health by a doctor so blindly devoted to his vocation that he forgets the woman in biological examination, is delicious satire. The ode of the absent-minded beggar who shared a tree-stump in the desert with the Nymph, to his job of a "plumber" instead of to the lovelorn girl at his side, is delightful mockery at the offhand ways of the young man of to-day. Mr. Cole Porter has set these to very piquant music, although his score, when it is not bridled by the lyric writer, diverges into ultra modern cacophonous byways beyond the ear of the average listener. With due appreciation of the exquisite dances of Miss Eve, and the evolutions of the graceful Cochran Young Ladies, I come to the main factors of this versatile show—a host of actors, all of them of quality, but most of them compelled to be merely a unit of the great machine. Still, some had



"NYMPH ERRANT" IN ITS STAGE FORM: THE RAILWAY-CARRIAGE SCENE; WITH MISS GERTRUDE LAWRENCE (LEFT), MISS MAY AGATE, AND MR. AUSTIN TREVOR.

various platonic lovers; what coy and insinuating indication of her innermost feelings and desires. It was all as light as a mere *effleurage*, but how it told, how we all enjoyed and relished it! There is no other English actress who combines grace, wit, humour, elegance, and the rare gift of turning words into luminous darts in such an ensemble



# AN IVORY HOLY-WATER BUCKET BOUGHT FOR THE NATION FOR £7900.

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SCENES FROM THE PASSION CARVED ON THE IVORY BASILEWSKY SITULA: (ABOVE) JUDAS RETURNING THE MONEY AND HANGING HIMSELF ON A TREE—THE CRUCIFIXION TO THE LEFT; AND (BELOW) THE INCREDULITY OF ST. THOMAS.



SCENES CONTINUING FROM THOSE SHOWN ON THE LEFT: (ABOVE) THE SOLDIERS WATCHING THE SEPULCHRE, AND CHRIST WASHING THE DISCIPLES' FEET; AND (BELOW) THE MARYS AT THE SEPULCHRE, WITH WINGED ANGELS ENTHRONED.



SCENES FROM THE PASSION CONTINUING FROM THOSE SHOWN ABOVE ON THE RIGHT: (ABOVE) CHRIST WASHING THE DISCIPLES' FEET (TO THE LEFT), AND THE BETRAYAL (CENTRE); AND (BELOW) THE HARROWING OF HELL.

The National Art-Collections Fund, by contributing half the purchase price of £7900, has enabled the Victoria and Albert Museum to acquire what will rank as one of the Museum's greatest treasures—the Basilewsky situla, or holy-water bucket, in carved ivory, which, until recently, was in the Hermitage Collection in Leningrad. Holy-water buckets in ivory are of the utmost rarity, only four or five being known, and all dating from the late tenth or early eleventh century. This example is of special importance for the extreme beauty of the composition and unusually high quality of workmanship. It is carved all round with scenes from the Passion of Christ. Those on the upper row show Christ washing the



SCENES CONTINUING FROM THOSE SHOWN ON THE LEFT: (ABOVE) JUDAS ACCEPTING THE THIRTY PIECES OF SILVER—WITH PART OF THE CRUCIFIXION SCENE (RIGHT); AND (BELOW) CHRIST APPEARING TO THE WOMEN.

Disciples' feet, the Betrayal, Judas accepting the thirty pieces of silver, the Crucifixion, Judas returning the money and hanging himself, and the soldiers watching the Sepulchre. The lower row shows the Marys at the Sepulchre, the Harrowing of Hell, Christ appearing to the women, Christ appearing to the Apostles, and the incredulity of St. Thomas. Three inscriptions encircle it. Those at the top and middle contain descriptions of the carvings, the hexameters being taken from a poem by Cælius Sedulius (fifth century), while that at the bottom expresses a pious wish for long life to an Emperor Otto. This Emperor is probably Otto III. (born 980; died 1002). The situla is 6½ inches high.





# THE WORLD OF SCIENCE.



## THE GREY SQUIRREL.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

SNAKES in the grass, in my Garden of Eden—I occasionally see them—are very welcome. But I do object to squirrels in the trees; at least, when they are grey squirrels. In my part of the country they swarm like rabbits, and I have declared war against them. I had been counting on eating "Kent cobs" with my dessert on Christmas Day. But every single nut in the garden was taken from me, a month ago, by these little beasts. And they had the impudence to leave the ground littered with their

Though our red squirrel displays a certain amount of seasonal differences in coloration, this is chiefly due to the bleaching of the fur. But the grey squirrel, in its original home, often produces black varieties, and they may even occur in normal litters: that is to say, two or three out of the litter of six may be black. The most striking example of seasonal coloration among squirrels is that furnished by the Malayan squirrel (*Sciurus caniceps*), which, at the breeding season, discards his coat of grey for a brilliant orange-coloured "blazer"; and there is a North American species which, during the summer months, displays a dark stripe down the sides of the body.

Even the most arboreal types of squirrel spend much time on the ground. Hence it is not surprising that some species have become ground-dwellers, though often taking to the trees for safety when pursued. The little Indian "palm-squirrel" is one of

a black stripe down the middle of the back. In the golden chipmunk (*Callospermophilus*) there is no dorsal stripe; in the Oregon chipmunk (*Eutamias*), only the black stripes are retained. But the most remarkable of all is the striped ground-squirrel (*Citellus*), which has a series of thirteen narrow, dark stripes, beset with oblong, tawny spots, and a black-and-white fringe to the tail. So marked, one would suppose the animal would be most conspicuous (Fig. 1). As a matter of fact, however, these markings blend so well with the brown earth and plantations of its haunts that, when at rest, it is most difficult to pick out from its surroundings. Surrounded as it is by diurnal birds of prey of many species, as well as coyotes, foxes, bobcats, badgers, skunks, weasels, and snakes, it has indeed need of a "protective coloration."

While most of the ground-squirrels live where trees are available as a means of escape, this squirrel needs no such refuge. It lives in the open prairies amid grass or weedy growths, in burrows. These at first descend vertically, then turn horizontally, taking a tortuous course, with many outlets. Most of these side passages are lightly plugged with earth. Opening out of the main tunnel is a large nest-chamber, and one or more spacious larders stored with food. But, unlike the custom of the squirrel tribe, the striped ground-squirrel really hibernates; and to this end, in the autumn, becomes loaded with fat. In the



1. AN EXAMPLE OF BOLD "CAMOUFLAGE": THE THIRTEEN-STRIPED SQUIRREL (*CITELLUS TREDECIMLINEATUS*) OF NORTH AMERICA, WHOSE SINGULAR COLORATION (OF PALE YELLOW ALTERNATING WITH BROWN STRIPES BEARING TAWNY SPOTS) IS REALLY PROTECTIVE.

Seen when the squirrel is apart from its natural surroundings, these markings arrest the attention; but amid foliage they secure the animal's invisibility, so long as it is at rest.

shells—pints of them. It is not merely because they have looted my nuts that I am in this blood-thirsty mood. They have materially reduced the number of small birds in this neighbourhood. If the eggs escape, the young are taken.

This comes of introducing aliens into the country, either because of their "pretty ways," or because they are to be "useful." The grey squirrel and the musk-rat should serve as awful examples of this kind of folly. Our own red squirrel has been practically exterminated. And even he was apt to make himself unwelcome in places, owing to the damage caused to plantations of Scots- and spruce-firs. And he, too, would take nestling birds on occasion. His toll in this direction, however, was negligible, and probably was levied only by individuals of depraved habits.

Even in his native country, which embraces Southern Canada, extending southwards in the United States as far as Florida, he was a pest. During the early settlement of the country, hordes of these animals raided the pioneer corn-fields, and made ruinous havoc. We read of bounties being paid in Pennsylvania on the scalps of 640,000 slain in one year. In those days they would periodically outgrow their food-supply, and migrate in countless thousands to fresh feeding-grounds; crossing great rivers like the Hudson. Large numbers were drowned; but the main body got across. Even to-day their raids on corn-fields and orchards are serious. It looks very much as though we shall, in turn, have a like experience unless concentrated action is taken, not merely to reduce their numbers, but to exterminate them. We still have a remnant left of our own red squirrel, and his ravages were never more than local, or caused more than temporary annoyance.

After the manner of squirrels, the red squirrel makes a hoard of nuts for use in winter, either in the ground or in holes in trees. For this animal does not hibernate, as some suppose, though, in very severe weather, it often dozes for days in its retreat or hollow tree. Indeed, they have been seen abroad even in a snow-storm; and, when the ground is thickly snow-covered, their tracks are often met with. They dislike damp and wet more than cold. Their numbers seem to have been everywhere drastically reduced about a century ago, when their fur was much in demand. In 1839, no less than two-and-three-quarter millions were imported into this country for the same purpose. It may not generally be known that the so-called "camel's-hair" brushes are made from squirrels' hair.

these. And it would almost seem as if it were due to this changed habit of living on the ground that we must attribute the conspicuous longitudinal stripes which so commonly mark their bodies, and thereby—since it breaks up the solid appearance—effects a protective coloration.

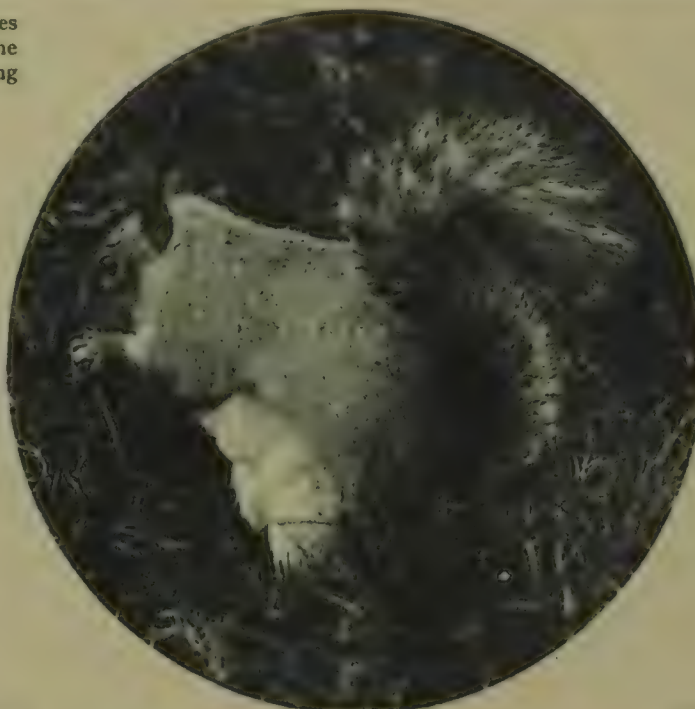
This type of coloration is exceptionally well marked in the North American squirrels known as "chipmunks" (*Tamias*), which, for the most part, have two longitudinal black-bordered white stripes down each side, and



2. THE AMERICAN FLYING-SQUIRREL (*GLAUCOMYS VOLANS*): AN ANIMAL WHICH CAN TAKE TREMENDOUS LEAPS, OR, RATHER, "GLIDES," FROM BOUGH TO BOUGH, BY MEANS OF A FOLD OF SKIN STRETCHED BETWEEN THE FORE AND HIND LEGS; WHILE THE LONG, FLAT TAIL AFFORDS FURTHER SUPPORT DURING SUCH "FLIGHTS."

extreme northern limits of their range the winter sleep may last as long as six months. The garnered food, by the way, is laid up for inclement weather, and not as a "winter store," for this, of course, is passed in a deep slumber.

Two other squirrel types must now be mentioned. The first of these are the African spiny-squirrels of the genus *Xerus*, ranging from Abyssinia to the Cape. Like the chipmunks, they are burrowers, haunting rocky places remote from trees, and most of them are striped, though less conspicuously so than the chipmunks. Further, they have much smaller ears, and, in one species at least—the Cape spiny-squirrel—the external ear is wanting altogether. But the most interesting point about these animals is the fact that the fur is beset with spines, a feature common to many rodents. At present, this peculiarity cannot be correlated with their habits in any concrete way, though it must be supposed that these spines have arisen in response to stimuli which act in the same way in all these cases. A step or two further and we should have an armature as formidable as that of the hedgehog, or the porcupine, or the spiny ant-eater. Finally, we come to the most remarkable of all—the flying squirrels. But this I shall have to leave for another essay. To attempt it now would be to spoil a good story.



3. THE GREY SQUIRREL, WHICH, FROM BEING A PEST IN ENGLAND, IS NOW BECOMING A POSITIVE MENACE: AN ANIMAL WHICH WREAKS HAVOC ON FRUIT PLANTATIONS AND NUT-TREES, AND PREYS ON BIRDS' EGGS AND YOUNG BIRDS.

Not only in England, but in South Africa, has the grey squirrel proved a most undesirable alien. It was introduced into the latter country by Cecil Rhodes. A bounty of threepence per head is now paid by the Cape Provincial Government. Like the chipmunks, the species has no ear tufts.



## CHAMPAGNE IN THE GRAPE: PROMISE OF A RARE VINTAGE YEAR.



WHAT CHAMPAGNE GRAPES LOOK LIKE: A VIGNERONNE OF THE HISTORIC WINE-GROWING DISTRICT.

The head of a famous Rheims wine firm declared recently that this year will prove exceptional for champagne. The grape harvest was carried out in unique conditions, being comparatively small in quantity, but first-rate in quality. He is confident that 1933 champagne will be a *grand vin*. Everyone is familiar with the sparkling wine itself, but not all may know what the grapes from which it is produced are like. Typical specimens may be seen in our photograph, which shows a *vigneronne*, a French girl employed in the vine-dressing industry,—with her basket of champagne grapes. Last year,

it may be recalled, celebrations were held at the Abbey of Hautévillers, in the champagne district, in memory of Dom Pérignon, a Benedictine monk, who is credited with having discovered, 250 years before, the process which has made the wine of Champagne world-famous. The luncheon party given in the Abbey grounds was illustrated in our issue of July 9, 1932. Dom Pérignon was born at Sainte-Menehould in 1638, and was about thirty when he entered the Abbey of Hautévillers, where he became cellarer and wine-tender. The Abbey was burned down in 1450, rebuilt, and again destroyed in 1791.





THE FIRST ANNIVERSARY OF JAPAN'S RECOGNITION OF MANCHUKUO: A GARDEN-PARTY GIVEN BY THE FOREIGN MINISTER; WITH AN ENTERTAINMENT BY MANCHURIAN ACTRESSES. Japan recognised Manchukuo as an independent State on September 15, 1932; and celebrations were held at Hsinking (formerly Changchun), the new capital, in honour of the first anniversary of this recognition. The maintenance of Manchukuo's independence was described in an Imperial rescript as the pivotal point of Japan's policy. A garden-party was given on the occasion to about five hundred guests by the Manchukuo Foreign Minister, Hsien Chieh-shih. Hsinking is a small, but growing capital.

## A WINDOW ON THE WORLD: AND IMPORTANCE FROM



JAPAN'S "ENLIGHTENED EXPLOITATION" OF MANCHUKUO: ROAD BUILDING IN THE NEW STATE—A MOTOR ROAD IN CONSTRUCTION BETWEEN Hsinking, THE CAPITAL, AND KIRIN. The new independent State of Manchukuo, which came into existence in March 1932, and was officially recognised by Japan, and by Japan alone, in the September following, is proving itself a sturdy infant under what has been called Japan's "enlightened exploitation." The construction of modern motor roads is being extensively undertaken and should forward the essential work of suppressing banditry. The State plans to build 60,000 kilometres of good roads within ten years.

## TOPICAL EVENTS OF INTEREST EAST AND FROM WEST.



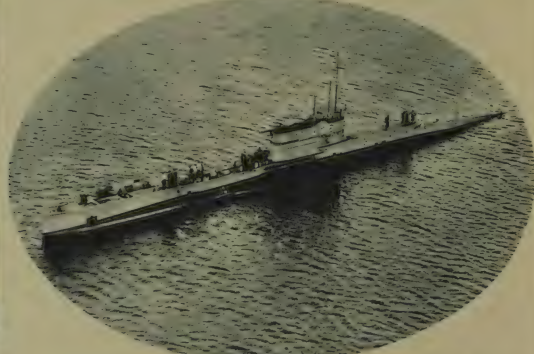
THE HOME-COMING OF JAPANESE PRINCESSES: PRINCESS TAKA, AGED FOUR, AND PRINCESS YORI, AGED TWO AND A HALF, AT TOKYO AFTER THEIR HOLIDAYS. The two youngest of the four daughters of the Emperor and Empress of Japan were happily photographed on their return to rejoice their parents from a holiday at the mountain resort of Nami. Princess Taka, whose official name is Princess Kasako, was born in September 1929, and Princess Yori, whose official name is Princess Atsuko, in March 1931. They have two elder sisters, but no brothers. They are seen prettily dressed in native costume.



THE KING OF YUGOSLAVIA'S VISIT TO ISTANBUL: HIS MAJESTY (IN UNIFORM; LEFT CENTRE) WITH THE CHAHI, MUSTAFA KEMAL, TO THE RIGHT. The King and Queen of Yugoslavia, travelling in the cruiser "Dubrovnik," reached Istanbul (to give Constantinople its present official name) on October 4. After King Alexander and the President of the Republic had exchanged visits, their Majesties went sight-seeing. Although the visit was a private one, conversations took place about the general situation in the Balkans. Their Majesties had already visited Rumania and Bulgaria on their way to Turkey, and held conversations with the Kings of both countries.



A VILLAGE DELIBERATELY BURNED DOWN TO SAVE THE COST OF DEMOLITION: MUNITION WORKERS' HUTS CONDEMNED AS UNFIT FOR HABITATION. The deliberate burning of a miniature village on October 5 gave rise to a great conflagration with flames leaping 300 feet into the air. Scores of huts at Dufferin, on the Birmingham road, erected by the Government to house munition workers during the war, had been pronounced by the local council as unfit for habitation. The council, wishing the site cleared, ordered the burning of the huts to save the ordinary expenses of demolition.



H.M. SUBMARINE "L26," IN WHICH AN EXPLOSION OCCURRED IN CAMPBELTOWN LOCH, KILLING TWO AND INJURING NINETEEN: AN AIR VIEW AFTER THE DISASTER.

On October 3 an explosion on board Submarine "L26" killed two members of the crew and seriously injured fourteen, two of whom, at the time of writing, are still in a critical condition. The submarine had grounded the day before in a dense fog off the south end of Kintyre. She was successfully refloated, but was slightly holed in grounding, and water reached the cells of the battery. These were being recharged when they blew out. It was thought that the Admiralty would hold two separate inquiries—one into the grounding, and one into the explosion.



THE MOTOR ACCIDENT AT BUCKINGHAM PALACE: THE WRECKED CAR, WHICH MOUNTED THE PAVEMENT, CAUSING FOUR DEATHS, AND SERIOUS INJURIES TO TWO PEOPLE.

A motor accident involving the loss of four lives occurred on October 7 outside Buckingham Palace while the Changing of the Guard was in progress. The persons killed and injured were spectators of the ceremony. Two men were taken to hospital, and others were knocked down. For some reason at present unknown, the car mysteriously got out of control on Constitution Hill, and charged across the roadway into the crowd of onlookers. The noise of the impact could be distinctly heard inside the Palace, and the King sent an enquiry to make enquiries.



A GUN FIRING 100 15-LB. SHELLS A MINUTE IN A BRITISH FLYING-BOAT: THE FORMIDABLE ARM ON THE NEW "PERTH" CLASS.

The first of the four "Perth" flying-boats ordered by the Air Ministry was named on October 3. She is armed in the bow with a quick-firing 15-lb. gun, capable of firing 15-lb. shells in short bursts at the rate of 100 a minute. In addition, the machine carries three machine-guns, and a 200-lb. load of bombs. When a clip of six shells is fired forward rapidly, the effect—for a few seconds—is a reduction of speed by nearly ten m.p.h.!



THE BATTLE OF THE HOTEL NATIONAL, HAVANA, WHERE THE BESIEGED CUBAN OFFICERS WERE BOMBARDED INTO SURRENDER: A SHELL STRIKING THE ROOF.

As mentioned in our last issue, the siege of the Cuban officers holding out in the Hotel National, Havana, came to an end on October 2, when, in an armed conflict which made chase of the city and turned the hotel into a shambles, they were bombed into surrender. The officers, who were equipped with rifles and machine-guns, gave a good account of themselves, and most of the casualties were on the side of the Government troops. Bombing by an aeroplane and the use of shells which



THE NATIONAL HOTEL, HAVANA, AFTER ITS BOMBARDMENT: SHATTERED WINDOWS AND RIDGLED WALLS AS THE RESULT OF SEVERAL "HOURS" INTENSIVE ARTILLERY FIRE. The walls and exploded inside, proved, however, too much for their defence, and before evening they had run out of ammunition. On their surrender the officers were removed in lorries to the Cuban fortress through streets filled with jerry-mob. About a hundred people in all were killed during the outbreak; and over a quarter of a million dollars' worth of damage was done to the American-owned Hotel National. The United States made no active intervention.



THE PARADE OF DOGS IN BERLIN TO RAISE FUNDS FOR WINTER RELIEF: A MOTLEY COLLECTION OF CANINE DEMONSTRATORS.

There was a big rally of dogs and their owners in Berlin on October 8. The object of the gathering was the raising of funds for winter relief. The dogs proceeded marshalled down the middle path in Unter den Linden—reserved for important occasions. It was headed by a band. The dogs proved somewhat unruly demonstrators, particularly some of the larger animals, who showed a tendency to break the ranks! At the rallying-point, the dogs were marshalled according to "race." Here much



THE PARADE OF DOGS IN BERLIN: A ST. BERNARD DRAWING A CHILD IN THE DEMONSTRATION ORGANISED FOR HERR HITLER'S WINTER RELIEF FUND.

amusement was caused by a French poodle which dilly-dally three cubs placed on its nose into a collecting box on its back; while the Alsatian police dogs were also much admired. Well-known actors and actresses sent their dogs in pairs—where doubtless they were the objects of envy to the "rag tag and bobtail" who had to parade in the pouring rain! This remarkable parade was organised as a means of appealing to the sentiments of Berliners in the interests of Herr Hitler's Winter Relief scheme.



## ABYSSINIA'S EMPRESS BY THE JORDAN.



THE NEW CHURCH OF THE TRINITY AND THE ABYSSINIAN CONVENT BY THE JORDAN: THE BUILDINGS RECENTLY OPENED BY THE EMPRESS OF ABYSSINIA; DESIGNED BY A BRITISH ARCHITECT.



THE OLD ABYSSINIAN CONVENT ON THE BANKS OF THE JORDAN; NEAR THE TRADITIONAL SITE OF THE BAPTISM OF OUR LORD.

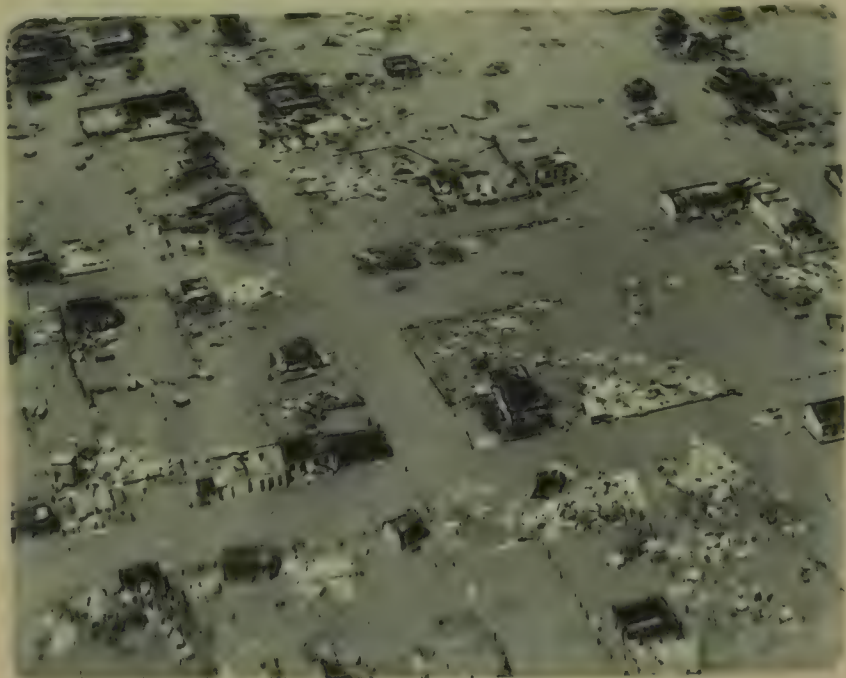


THE IMPERIAL PARTY AT THE TRADITIONAL SITE OF OUR LORD'S BAPTISM ON THE RIVER JORDAN: THE YOUNG PRINCE, THE EMPRESS OF ABYSSINIA, AND THE PRINCESS (L. TO R.).

As noted in our last issue, when we gave a photograph of her Imperial Majesty being welcomed by the heads of the Greek Church in Palestine, the Empress of Ethiopia was present at the recent consecration of Trinity Church and the Abyssinian Convent on the banks of the Jordan. The Convent is situated between Jericho and the Dead Sea, near the traditional place of the baptism of Our Lord. The buildings, which are her Majesty's gift to the Abyssinian community in Palestine, were designed by Mr. A. C. Holliday, a British architect who designed the Bible House, the Scottish Memorial Church, and other notable buildings in Jerusalem. The Empress invested Mr. Holliday with the Order of the Trinity. The new buildings cost some £5000 to erect. Members of the Government and of the Zionist Executive Council, the Moslem Mayor of Jerusalem, and the heads of the Orthodox Syrian and Coptic communities were present at the ceremonies.

## TAMPICO RUINED BY A GREAT HURRICANE.

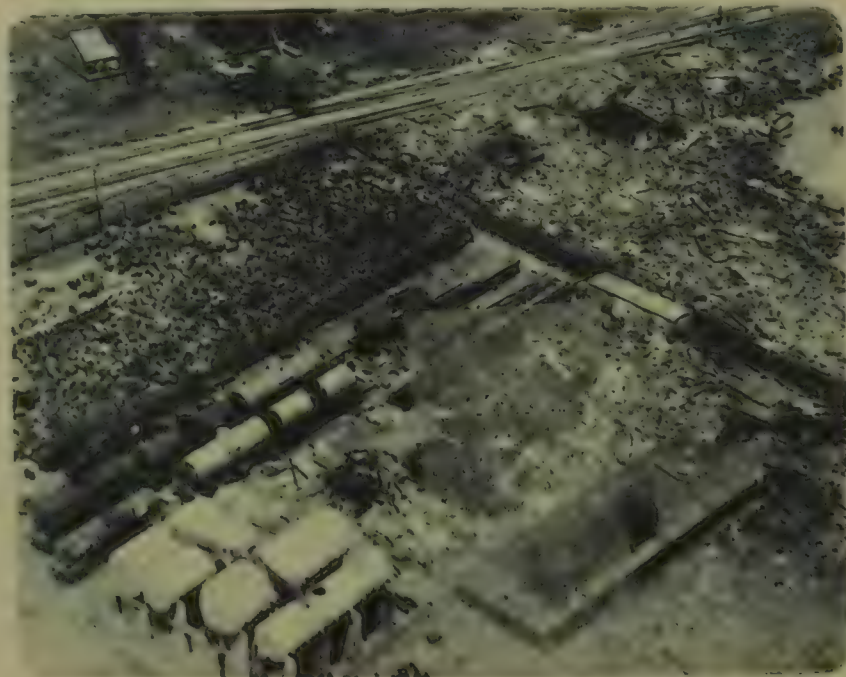
Mexico's great northern oil-port, Tampico, was struck by a hurricane on September 24, and much of the town (which was generally considered to lie outside the hurricane zone) was destroyed. The hurricane broke on the town at about noon, and the wind reached a force of 105 m.p.h. It raged till about 1 a.m. on the following day, by which time almost all wooden houses had been wrecked. To add to the misery of the inhabitants, the River Panuco overflowed its banks, and rain fell continuously until serious floods resulted. The number of dead had reached 54 on September 27, with over 850 injured; but it was feared that many more bodies would be found buried in the ruins, or to have been carried out to sea. The Mexican Chamber of Deputies voted an appropriation of 500,000 pesos for relief work; and it was announced that an attempt would be made to raise an additional 5,000,000 pesos by popular subscription.



AN AERIAL VIEW OF PARTS OF TAMPICO, THE GREAT MEXICAN OIL-PORT, AFTER IT HAD BEEN DEVASTATED BY HURRICANE: SMASHED WOODEN BUILDINGS IN A FLOODED QUARTER.



AFTER WINDS RISING TO 105 M.P.H. HAD WRECKED EVERY WOODEN BUILDING AND UNROOFED MOST OF THE BUSINESS BLOCKS: AN AREA IN TAMPICO FLOODED BY TORRENTIAL RAINS AND THE RIVER, WHICH OVERFLOWED ITS BANKS.



IN TAMPICO, WHICH WAS THOUGHT TO BE OUTSIDE THE HURRICANE AREA UNTIL THE RECENT DISASTER: A LOADING YARD AT THE PORT, WITH RUINS LOOKING AS THOUGH THEY HAD BEEN SUBJECTED TO A METHODICAL BOMBARDMENT.





## A FAIRYLAND OF FOUNTAIN AND FLAME AT VERSAILLES: THE "CASCADE OF FIRE."

Four times every year (on the first Sundays of June and September, the Sunday following July 14, and another date not pre-arranged) the gardens of Versailles are the scene of unique nocturnal fêtes, when fireworks and illuminations turn the famous *Bassin de Neptune* into a veritable fairyland of fountain and flame. The many-coloured lights playing on the jets of water

produce effects of indescribable beauty. Here and on the following page we reproduce some very striking pastel studies, by a French artist, of these wonderful effects, so difficult to render in a static medium owing to their constant mobility. The above picture shows a grand "cascade of fire," with Bouchardon's fountain, "The Child Mounted on a Dragon," in the foreground.

FROM THE PASTEL BY JEAN MARIE BOULAN. (SEE ALSO ILLUSTRATIONS ON THE SUCCEEDING PAGE.)





WONDERFUL EFFECTS OF COLOUR ILLUMINATION ON THE FOUNTAINS AT VERSAILLES, COMBINED WITH A GREAT DISPLAY OF FIREWORKS: A FAIRYLIKE SCENE AT THE *BASSIN DE NEPTUNE* DURING AN EVENING FÊTE.



A MAGIC TRANSFORMATION EFFECTED BY A CHANGE OF COLOURED LIGHTS: THE NEXT PHASE (IN SUCCESSION TO THAT SHOWN ABOVE) IN THE ILLUMINATION OF THE VERSAILLES FOUNTAINS ON A GALA NIGHT.

These pastel drawings, like that by the same artist given on the preceding page, illustrate the magical effects produced by colour illumination, accompanied by fireworks, on the famous fountains of Versailles during one of the periodical nocturnal fêtes. They have been continued ever since the days of Louis XIV., but, with modern methods of illumination by electricity,

they are now more wonderful than ever. In a French description of the scene we read: "All the play of water in the *Bassin de Neptune*, as well as the Marmousets, the Baths of Diana, and the Pyramid, are electrically coloured in an infinite variety of shades. The leaping jets of water are transformed into luminous fountains, with the aid of Bengal fire."

FROM THE PASTELS BY JEAN MARIE BOULAN. (SEE ALSO ILLUSTRATIONS ON THE PRECEDING PAGE.)



## EVENTS IN TOWN AND COUNTRY: HAPPENINGS OF THE WEEK AT HOME.

### DERBY'S NEW OMNIBUS STATION—ONE OF THE FINEST IN THE COUNTRY: ITS OFFICIAL OPENING.

The official opening of the new omnibus station at Derby, which is one of the finest in England, was performed at the beginning of the month by the Mayoress of Derby. A distinguished company, including mayors from neighbouring towns, attended the ceremony. The buildings, it will be seen, are constructed in the most modern manner and combine efficiency with dignity.



A DURHAM VILLAGE, WITH BRIDGES AND FARMS, TO BE SUBMERGED IN A GIGANTIC RESERVOIR: THE VALLEY AT BURNHOPE; SHOWING A COTTAGE, STILL INHABITED, SOON TO BE UNDER WATER.

A new £2,000,000 reservoir, which will submerge 130 acres, is under construction at Burnhope, Durham: Part of a village which will be under water has been demolished; but a bridge (seen just to the left of the cottage) will be submerged in its entirety. Sentiment dictated this: the bridge was built by an ancestor of the chairman of the Durham County Water Board.



PRINCESS ALICE, COUNTESS OF ATHLONE, RESTARTS A WINDMILL'S SAILS: CHAILEY WINDMILL RESTORED.

Chailey Windmill, an old Sussex landmark, which is supposed to stand in the exact centre of the county, has been restored; and Princess Alice, on October 4, restarted its sails. Chailey Heritage Craft School stands beneath the shadow of the windmill. Her Royal Highness said she hoped the eyes of all Sussex would be opened to the work carried on at the school.



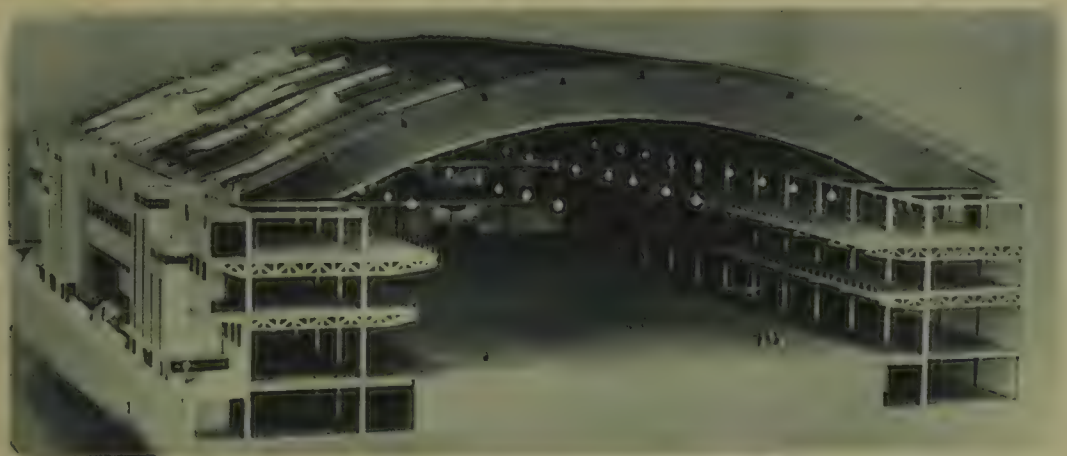
A STRETCH OF DERBYSHIRE WOODLAND PRESENTED TO THE NATION: TADDINGTON WOOD (RIGHT), IN THE HEART OF THE COUNTY'S MOST BEAUTIFUL SCENERY.

Taddington Wood, finely situated midway between Buxton and Bakewell on the main Manchester-Derby road, has been presented to the National Trust by an anonymous donor in the South of England. It comprises 50 acres of woodland, with several fine limestone outcrops and deposits of Ashford black marble. The wood is a sanctuary for rare birds and includes rare species of flora. This photograph was taken looking towards Bakewell.



A CHURCH MOVED THREE MILES: THE CONSECRATION AT ELTHAM BY THE BISHOP OF SOUTHWARK.

The Bishop of Southwark (Dr. Parsons) consecrated the new Church of St. Barnabas at Eltham, S.E., on October 7. The church, an old building on a new site, was originally built in 1837 at Woolwich, where it served for many years as a Garrison Church for the Royal Marines. Bit by bit it was dismantled and moved three miles to Eltham.



THE NEW OLYMPIA: A MODEL, ON THE SCALE OF 1-16 IN. TO THE FOOT, OF THE PROJECTED NEW HALL TO BE ERRECTED ON THE SOUTH SIDE OF KENSINGTON ROAD.

This remarkable model, the work of Mr. Partridge, gives some idea of the vast new hall, which, at a cost of over £1,500,000, is to be erected opposite the present Olympia, and connected with it by a subway and galleries. The new hall is to be so vast that the present Grand Hall at Olympia could be placed within it. Its architect is Mr. Joseph Emberton, F.R.I.B.A. An important feature of the whole scheme is the removal of Addison Road Station to a position beneath Hammersmith Road railway bridge, so as to make Olympia still more accessible.



GERMANY PRACTISING "PASSIVE AIR DEFENCE":  
TEACHING CIVILIANS HOW TO ACT UNDER AERIAL ATTACK.



A PUBLIC LECTURE TO CIVILIANS ON THE DANGERS OF INVASION BY AIR: A NAZI OFFICIAL EXPLAINING VARIOUS TYPES OF BOMB TO AN AUDIENCE COMPOSED MOSTLY OF WOMEN.

IN view of the worldwide interest in the question of disarmament, with which is involved that of the rearmament claimed by Germany, it is significant that the Nazi régime appears to be conducting all its activities, and the training of the youth of the nation, on more or less military lines. At the same time it is only



"THIS WAY TO THE PUBLIC AIR-REFUGE-CELLAR!" A DUMMY FIGURE IN A GAS-MASK AND CLAD IN A PROTECTIVE UNIFORM, SET UP IN A GERMAN STREET TO INDICATE THE ENTRANCE TO A SHELTER.



A SCREEN LECTURE TO BOYS: THE LECTURER POINTING OUT THAT GERMANY IS ALLOWED NO MILITARY AEROPLANES UNDER THE "SHAMEFUL" TREATY, WHILE HER NEIGHBOURS HAVE FROM 7000 TO 8000.



SURVIVING OUT GAS-MASKS IN ONE OF THE ANTI-AIRCRAFT SHELTERS: A DEMONSTRATOR FITTING A WOMAN WITH A MASK, WHILE OTHER CIVILIANS WATCH THE PROCESS.

[Continued] sketched—that is, the instruction of the population in protective devices, such as the wearing of gas-masks, to be adopted in the event of an invasion by air. Frequent lectures and demonstrations are given, and men, women, and children are taught to take refuge promptly in special underground shelters, and to extinguish, by sand, fires of the kind that might be caused by bombs. The spirit in which these lectures are given may be gathered from the following extract from a German descriptive note which accompanies the photographs: "Germany is not allowed to have fighting aeroplanes either on land or sea." Thus runs Clause 198 of the shameful Treaty of Versailles. What this decision means can only be realised when one knows that the States adjoining Germany have at their disposal from 7000 to 8000 fighting aircraft, while Germany has been completely disarmed and has no defence against an enemy air attack.



AT ONE OF THE REFUGE-CELLARS IN WHICH LECTURES ARE GIVEN ALMOST EVERY HOUR: A UNIFORMED DEMONSTRATOR ENGAGED IN WRITING PARTICULARS OF THE ARRANGEMENTS OF A BLACKBOARD.



ANTI-AIRCRAFT GAS-MASK DEMONSTRATIONS IN THE STREETS: CIVILIANS INSTRUCTED TO MAKE THEIR WAY TO A SHELTER WHEN THE ALARM IS SOUNDED, AND COVER THEIR MOUTHS WITH A WET CLOTH IF THEY HAVE NO GAS-MASK.



GERMAN HOUSE-WIVES TAUGHT HOW TO DEAL WITH THE RESULTS OF FIRE-BOMBS: TWO WOMEN BEING INSTRUCTED IN EXTINGUISHING A FIRE WITH SAND AND NOT WITH WATER.

fail to remember that, according to the Nazi argument, all these proceedings are designed merely for purposes of defence, and are without provocative intention. We illustrate in the photographs on these pages one phase of the all-pervading propaganda calculated to create in the German people the fear that one day or another they may be

(Continued from page 593)



INTERESTING IN VIEW OF A RECENT WARNING TO GERMANS NOT TO STORE VALUABLES IN ATTICS OR UPPER STOREYS: AN INSTRUCTOR EXPLAINING A MODEL OF A HOUSE PROVIDED WITH A FIRE-PROOFED ROOM.

DEMONSTRATING HOW THE AIR ENTERING A REFUGE-CELLAR FROM OUTSIDE IS CLEARED OF POISONOUS GASES: AN INSTRUCTOR MANIPULATING THE AIR-FILTER BEFORE CIVILIANS.

(And the War of the future will be the air attack! The small army of 100,000 men left to us, with our navy, is powerless to stop an attack from the air. In the event of an air attack on Germany we are completely defenceless, and the layman can hardly imagine its horrors. Gas bombs, though dangerous, are dependent on the weather, and the passing of Greater Berlin seems impossible. On the other hand, small fire bombs are most dangerous, as they can be dropped in large quantities. Since 1926 Germany has been allowed to have civil aeroplanes, but the former German Government took no precautions against the possibility of an air attack, by organising aerial defences and educating the population on this matter. Thus one of the first duties of the National Government was to show people how to act in such an emergency, and General Hermann Göring appealed to the German nation to organise a passive air defence.

PROPAGANDA IN SUPPORT OF THE RE-ARMAMENT PLEA:  
INSTRUCTION IN THE USE OF GAS-MASKS; AND ANTI-BOMB DEVICES.



A DEMONSTRATION CALCULATED TO STIMULATE PUBLIC APPREHENSION: AN OFFICIAL IN RUBBER SUIT AND GAS-MASK TAKING TWO CHILDREN INTO A BERLIN ANTI-AIRCRAFT SHELTER DURING AN IMAGINARY AIR-RAID.



**GORDON RICHARDS: HIS 1933 RECORD, WHICH IS LIKELY TO BEAT ARCHER'S.**



GORDON RICHARDS, THE CHAMPION JOCKEY, WHO HAS RIDDEN 221 WINNERS THIS SEASON (UP TO OCTOBER 10), AND WITH THIRTY-SIX RACING DAYS TO FOLLOW THAT DATE PROMISES TO BEAT ARCHER'S 246 WINNERS IN ONE SEASON.—NOTE THE SEAT OF THE JOCKEY, WHO IS UP ON LOCHIEL.—[PHOTOGRAPH BY ROUGH.]

GORDON RICHARDS'S GREAT YEAR—1933: WINS UP TO OCT. 10.

[illegible]



# THE HOLBEIN "HENRY VIII."; ART MATTERS; AND A GUN LAMP-POST.



THE CASTLE HOWARD PORTRAIT OF HENRY VIII., BY HOLBEIN (REPRODUCED IN ITS LATER STATE IN OUR LAST ISSUE), IN AN EARLY STATE: A PHOTOGRAPH OF IT "BEFORE ITS FINAL TRANSFORMATION."

We give these two illustrations of the Castle Howard portrait of Henry VIII., by Holbein, reproduced in colour in our last number, to enable our readers to compare it with the Warwick Castle portrait, believed by some to be an earlier work of Holbein, illustrated on the opposite page. As there noted, the art critic of the "Morning Post" recently raised a discussion as to the relative claims of the two works. Referring to the Castle Howard portrait, he wrote: "Until a short time ago, it is stated, this picture was hidden beneath four coats of over-paint, which followed the rough outline of the Holbein design; and it was not until Dr. Paul Ganz suggested their removal that the true painting was brought to light. . . . No reproduction of the picture before its final transformation by Dr. Ganz has yet been shown in public, although there is actually a photographic print of this description in existence (given here on the left). . . . Neither has any mention been made of the Warwick Castle portrait of Henry VIII." The "Morning Post" critic's views on that portrait are indicated under our illustration opposite.



THE CASTLE HOWARD PORTRAIT OF HENRY VIII., BY HOLBEIN, AS IT NOW APPEARS (WITHOUT THE CAP FEATHER): A PHOTOGRAPH OF THE COLOUR REPRODUCTION IN OUR LAST ISSUE—SEE OPPOSITE PAGE.



OLD MALAY SILVER—A SALE-ROOM NOVELTY: A GLOBULAR BOX, ON THREE GLOBULAR FEET, SURMOUNTED BY A LEAF KNOB (7½ IN. HIGH).

The collection of old Malay silver of the eighteenth century, to be sold at Sotheby's on October 26, is probably the first of its kind to be offered for sale in England. This type of work, indeed, is surprisingly little-known in this country, and even in the Victoria and Albert Museum is represented only by half-a-dozen pieces. There is only one English book on the subject—



IN THE FORM OF A GLUCA (AN EDIBLE MALAY FRUIT): A SILVER BOX DIVIDED IN THE MIDDLE, WITH AN INSCRIPTION ON THE BASE ACTUAL HEIGHT (8½ INCHES).



SHAPED LIKE A FRUIT, AND RATHER SUGGESTING A CHESTNUT: A MALAY SILVER BOX EMBOSSED WITH A DIAGONAL DESIGN (9 IN. HIGH).

"Oriental Silver Work, Malay and Chinese," by H. Ling Roth, published in 1910; and probably few collectors have realised that old Malay work is radically different from other Eastern silver much of which, from the English point of view, is tawdry and vulgar. Many of the Malay pieces are distinguished in form, and not too elaborately decorated.—(By Courtesy of Messrs. Sotheby and Co.)



A SEVENTEENTH-CENTURY ANCESTOR OF THE PIANO: THE SECOND EARLIEST SURVIVING EXAMPLE OF EXTREMELY RARE ENGLISH VIRGINALS, IN OAK WITH PAINTED DECORATION, MADE IN 1642 BY THOMAS WHITE.

This instrument is one of less than twenty surviving examples of the extremely rare English virginals. The jack rail is inscribed "Thomas White fecit 1642." The maker and his relative, James White (probably a son) worked in Old Jewry; and this instrument is the second earliest of the existing specimens. The oblong coffer-shaped case is based on the earlier Flemish type introduced into England by fugitive craftsmen. The domed lid and falling front are painted, in a crude but attractive style. It was presented to the Victoria and Albert Museum by Mrs. Ada G. G. Deacon. (By Courtesy of the Museum. Crown Copyright reserved.)

A HISTORIC CANNON USED AS A LONDON LAMP-POST: WORKMEN REMOVING IT FROM ITS OLD POSITION IN ST. JAMES'S SQUARE TO A NEW SITE IN THE SQUARE.

This historic naval gun was captured from the French in 1747 by Edward Boscawen (afterwards Admiral), in a sea-fight off Cape Finisterre, and was placed outside his house in St. James's Square. Recently it has been transferred to a new site in the Square, where it will continue to be used as a gas-lamp, fitted with modern improvements. It was to have been removed altogether, but residents in the Square petitioned for its retention. Workmen are here seen moving it from the original site.





# HOLBEIN VERSUS HOLBEIN: THE WARWICK CASTLE "HENRY VIII."



FOR COMPARISON WITH HOLBEIN'S "HENRY VIII." FROM CASTLE HOWARD, REPRODUCED IN COLOURS IN OUR LAST ISSUE AND ILLUSTRATED OPPOSITE: THE WARWICK CASTLE PORTRAIT.

In our last issue we published a double-page colour reproduction of Holbein's "King Henry VIII. at the Age of Fifty-one" (dated 1542), recovered recently at Castle Howard, Yorkshire, and exhibited for the first time, by permission of its owner, the Hon. Geoffrey Howard, at the galleries of Messrs. Spink and Son. With our reproduction we gave a note by Professor Dr. Paul Ganz describing it as "the only ceremonial portrait of King Henry VIII. known to-day, painted by his

celebrated Court painter, Hans Holbein." The art critic of the "Morning Post" has since drawn attention to the above portrait in the possession of the Earl of Warwick at Warwick Castle. The critic considers it "far superior to the Castle Howard portrait," and cites Dr. Waagen, who, in his "Art Treasures of England," states that the Warwick Castle Holbein "may have been painted about 1530." Obviously, of course, the whole question is a matter of opinion between critics and other experts.



**SIR J. L. MAFFEY.**

Appointed to succeed Sir Samuel Wilson as Permanent Under-Secretary of State for the Colonies. Governor-General of the Sudan. Chief Commissioner, North-West Frontier Province, for four years up till 1925.

**MR. P. J. GRIFFITHS.**

Appointed temporary magistrate and collector at Midnapore, October 4; in succession to Mr. B. E. J. Burge, who was assassinated, as were his two immediate predecessors. Chief manager, Dacca nawab Estate, 1929.

**TIMURTASH KHAN.**

Formerly the Shah of Persia's right-hand man. Died October 8; aged forty-five. Became Governor of Gilan, 1919. Minister of the Court, 1926, after Pahlavi's coronation. Fell from office in December 1932.

**GENERAL YUDENITCH.**

Commander-in-Chief of the Russians in the Caucasus, and a leading anti-Bolshevik. Died October 5; aged seventy-one. Captured Erzerum and Trebizond. Led the counter-revolutionary offensive against St. Petersburg.

**THE NEW ENGLAND-AUSTRALIA SOLO FLIGHT: SIR CHARLES KINGSFORD-SMITH, WITH HIS MACHINE.**

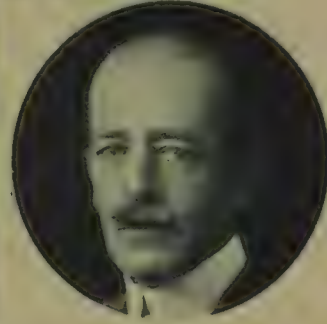
Air Commodore Sir Charles Kingsford-Smith, the famous Australian airman, reached Sourabaya (Java) on October 10. Thus, at the time of writing, he was still well ahead of Mr. C. W. A. Scott's record time for a flight from England to Australia. However, Sir Charles stated that he was not attempting to beat Mr. Scott's record.

**MR. CARROL ROMER.**

Appointed King's Coroner and Attorney; Master of the Supreme Court; and Registrar, the Court of Criminal Appeal, in succession to Sir Leonard Kershaw. Formerly Assistant Registrar, Court of Criminal Appeal.

**VISCOUNT COWDRAY.**

The well-known sportsman and politician. Died October 5; aged fifty-one. He was particularly well known as a polo player. A director of S. Pearson and Son, Ltd., and of other companies.

**LORD CADOGAN.**

Died October 4; aged sixty-four. Chairman of the British Olympic Council, and British Representative on the International Olympic Council. President of the Chelsea Football Club.



**THE OXFORD GROUP MOVEMENT IN LONDON: DR. FRANK BUCHMAN (RIGHT); WITH THE REV. G. R. STEARLY AND MR. A. S. L. HAMILTON (SEATED).** Dr. Buchman's "team" of five hundred evangelists—"witnesses," as they are called—was commissioned on October 7 at a special service held by the Bishop of London in St. Paul's on that day. Describing his "campaign," Dr. Buchman said: "It will be given up mainly to talks with individuals. There will, however, be a few meetings in private houses. . . ."

**COLONEL E. E. B. MACKINTOSH.**

Succeeded Col. Sir Henry Lyons as Director of the Science Museum, South Kensington. Formerly Chief Engineer, the Eastern Command. He envisages "a deliberate policy to keep the Museum in movement" by special exhibitions.

**MR. J. P. BUSHE-FOX, F.S.A.**

Inspector of Ancient Monuments for England, whose appointment to be Chief Inspector of Ancient Monuments in succession to Sir Charles Peers (retired on attaining the age limit) has been announced.

**MR. AYLMER VALLANCE.**

Successor to Mr. Tom Clarke (resigned) as editor of the "News-Chronicle." Is forty-one. Was formerly editor of the "Economist." Joined the Board of the "News-Chronicle" early this year, having long been a contributor.

**THE NEW EGYPTIAN CABINET: MEMBERS OF THE GOVERNMENT FORMED BY YEHIA PASHA (CENTRE; FRONT ROW).**

Yehia Pasha's new Cabinet was formed at Alexandria on September 27. The names of its members seen here are (l. to r.; in front) Hilmy Pasha Issa, Education; Ahmed Pasha Aly, Justice; Abdel Fattah Pasha Yehia, Prime Minister and Foreign Affairs; Neguib Pasha Gharabli, Minister of Wakfs; Ibrahim Fahmy Pasha Kerim, Communications; and (at back) Abdel Azim Pasha Rashid, Public Works; Salib Bey Samy, War and Marine; Mahmud Fahmy Pasha Kelssy, Interior; and Aly Bey el Menzalawi, Agriculture.

**THE WINNER AND THE RUNNER-UP AT WESTWARD HO!—MISS PEARSON (RIGHT) AND MISS JOHNSON.**

Miss Dorothy Pearson, of Nevill, beat Miss Mary Johnson, of Hornsea, in the final round of the English Ladies' Close Championship by five holes up and three to play, over thirty-six holes, on October 6. Miss Johnson is twenty-two, and Miss Pearson twenty-five. On a course of 6600 yards, with a bogey of 77, Miss Pearson went round in 75; while Miss Johnson took 78.





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FROM THE PICTURES BY EDMUND BLAMPIED; EXHIBITED RECENTLY AT MESSRS. WALTER BULL AND SANDERS', 23, CORK STREET, W.1.



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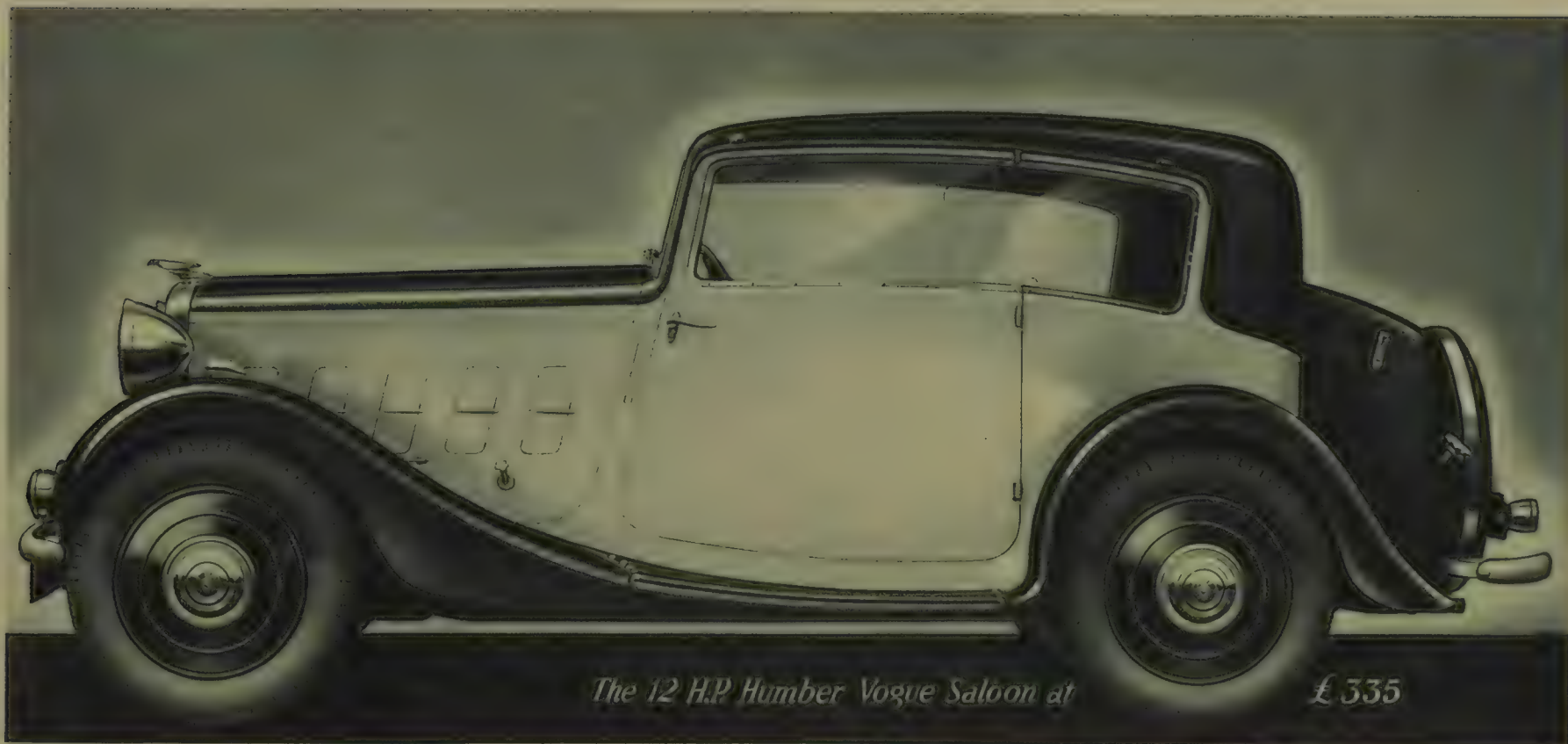
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## A PAGE FOR COLLECTORS.

EIGHTEENTH CENTURY OR EARLIER? "MING AND CH'ING PORCELAINS."\*

Reviewed by FRANK DAVIS.

IF it were possible to reproduce on paper both the colour and texture of Chinese ceramics except at fabulous cost, the task of both author and reviewer would be easier, and their readers would have every excuse to become bone-lazy. As it is, the printed word and a monochrome reproduction can stimulate intellectual interest and no more: actual knowledge can only come by a close study of individual specimens. The author's purpose will no doubt have been served if he drives others, as he drove me, to examine a series of bowls and plates with eye and mind refreshed by theories and facts admirably marshalled and discussed in this well-printed and well-illustrated little book.

About two years ago the firm of Bluett Bros. arranged a small exhibition, mostly of imperial yellow porcelain, partly from their own resources and partly from loans: problems of dating, etc., were thrashed out in a series of informal discussions, and this volume is at once a catalogue of the exhibition and a *résumé* of its lessons.

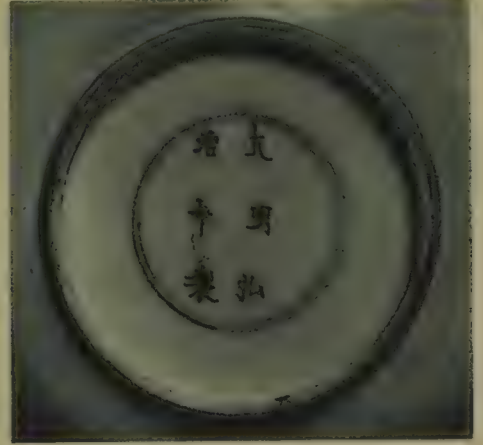
Now, the average man, seeing a few yellow bowls or saucers displayed in a show-case, will perhaps admire the colour, ask if the thing is old, put down

and deep; that on the right is shallow and rounded at the rim. Point No. 4—not visible in the photograph—is that the glaze of Fig. 1 (left) is "slightly mottled or stippled," and is applied (if I read this particular description correctly) over a white glaze, while in the other the yellow glaze is applied directly on to the paste.

These four points taken by themselves are not certain evidence—together they prove conclusively that the right-hand is about 200 years later than the left-hand bowl, for the following reasons:

Point No. 1.—We know it was considered a meritorious practice to copy the achievements of one's ancestors: this by no means necessarily involved what we should call to-day faking, but merely the

shaping the bases of plates and saucers, practically did away with this sinking, and also made for much greater accuracy and speed in manufacture. I illustrate in Fig. 3 Mr. Bluett's photograph of the "profile" in operation to-day, and thus do away with the necessity of a long description. Obviously



I. AN EXAMPLE OF THE CONSCIOUS ARCHAISM WHICH WAS SO PROMINENT A FEATURE OF EIGHTEENTH-CENTURY CHINESE POTTERY: (LEFT) THE BASE OF A REAL MING BOWL (1368—1644) BEARING A HUNG CHIH MARK; AND THAT OF AN EIGHTEENTH-CENTURY COPY, ITS LATER DATE REVEALED BY THE FLATNESS OF THE SURFACE WITHIN THE FOOT RIM (DISTINCTLY CONVEX IN THE MING EXAMPLE) AND BY OTHER LITTLE DIFFERENCES.

The significance of a flat, as opposed to a convex base within the foot rim is that the "profile"—the tool which gives this effect (see Fig. 3)—did not come into use in China until the sixteenth century. The convex effect is, therefore, a definite indication of the bowl's age. In addition to this, the characters on the base of the later bowl are clumsily written and spaced. Other significant points of difference are explained in the article on this page.

(The Ming bowl is in the possession of F. Howard Paget, Esq.)

production of a new piece in the spirit of the original. If it was meritorious to copy a Hung Chih bowl, it was no less meritorious to copy a Hung Chih mark—but the copyist has made rather a hash of it.

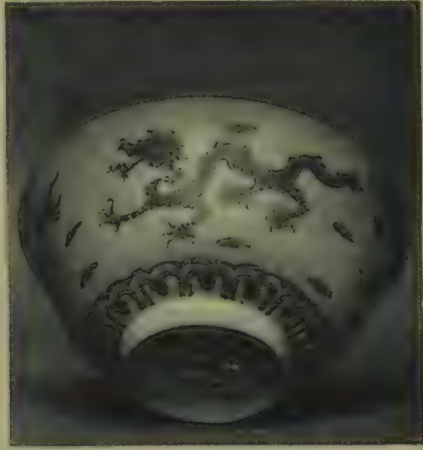
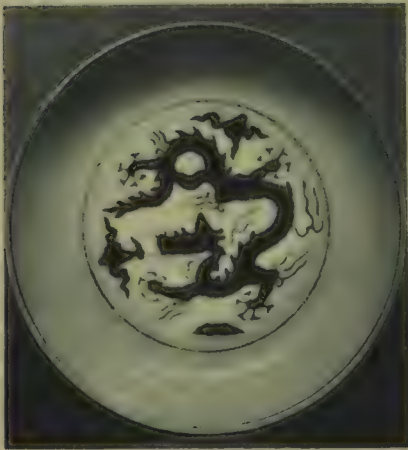
Points Nos. 2 and 3.—These are both part of a purely technical operation, and can be considered together. The base of a vessel turned by the potter always sinks as in Fig. 1 (left)—but the invention of the "profile," an efficient little gadget still used for

if we knew for certain a definite decade when this invention came into general use in China, we should be able to be far more dogmatic: actually there is no documentary evidence, and one has to rely upon deduction: and the examination of many hundreds of examples leads the author to the conclusion that "the turning method was the only one practised until, at any rate, the middle of the sixteenth century. . . . Specimens with earlier date-marks than those of Wan Li (1573—1619) and having profile bases should be regarded with the greatest suspicion. Almost certainly they will be found to exhibit other features which point to an eighteenth-century origin."

Point No. 4.—By the eighteenth century the evident difficulty which the Ming potter found in applying his colour direct on to the paste had been overcome.

To sum up—"Ming date-marks are frequently found on Ch'ing porcelain; Ming forms are copied in Ch'ing examples; the drawing of the earlier ceramic artists is sometimes skilfully reproduced at a later period; certain glaze colours used by the Ch'ing potters are almost indistinguishable from those found on much earlier pieces . . . but it is in the highest degree improbable that all these features, or even two or three of them, are present in specimens made at a distance in time of two or three hundred years from each other."

I have given a very brief indication of the argument as applied to single colour pieces; space just allows a reference to the question of drawing. The photographs of Fig. 2 will perhaps permit readers to form a certain judgment for themselves. The dragon of Fig. 2 (left) is a superb monster, as bold and as "Gothic" as an initial letter by any of the great German masters of the fifteenth century; that on the right is feeble and sketchy by comparison. Here I quote once again: "The potter has carefully avoided colouring the fifth claw of the dragons in Fig. 2 (right) . . . it may be inferred that, having been designed with five-clawed dragons, it was originally intended for use in the Imperial Household, but, when the potting imperfections were observed after the first firing, it was relegated to the second grade, the dragon deprived of one of his claws, and the piece put on the market for use by persons of lesser rank."



2. ANOTHER EXAMPLE OF CONSCIOUS ARCHAISM IN CHINESE POTTERY: (LEFT) A MING PLATE, WITH A VIGOROUS DESIGN OF A FIVE-CLAWED DRAGON; AND (RIGHT) A K'ANG HSI BOWL WITH A WEAKLY-DRAWN DRAGON, SHOWING DISTINCT TRACES OF DEGENERACY, OR MECHANICAL COPYING, IN THE ARTIST.

The Ming Plate is in the collection of George Eumorfopoulos, Esq.; and the K'ang Hsi bowl in that of Stephen Winkworth, Esq.

Reproductions from Mr. Edgar E. Bluett's "Ming and Ch'ing Porcelains. . . ." By Courtesy of the Publishers, the Chiswick Press.

his money, and take the piece home to his wife or aunt, thereby pleasing the lady, but not improving his mind to any great extent! You or I, egged on by Mr. Bluett, and being in any case made of sterner stuff, will get a good deal more fun out of the transaction than that. We shall, for example, turn the thing upside down; we shall look at the date-mark underneath; we shall examine the foot; we shall pay very particular attention to the glaze; we shall compare the form of the piece with that of others we know. We shall, in short, behave like intelligent people who know what is good and know why we know it. We turn the thing upside down and we may find something like Fig. 1 (left), or perhaps like Fig. 1 (right). "Indeed," I think I hear you remark, "how very dreary!" On the contrary, Sir or Madam, interesting and exciting to a degree.

First, the date-mark, six characters to be read downwards from right to left; the first two name the dynasty, the second two the Emperor's reign title, and the third two—which are naturally the same in all cases—mean "period made." In both these photographs the mark is that of the Ming Emperor Hung Chih, who reigned from 1488 to 1505: that on the left is beautifully written and spaced; that on the right clumsy and widely spaced. This is point No. 1. Point No. 2 is also visible in the photograph. The base of Fig. 1 (left) is convex; the base of Fig. 1 (right) only slightly so. Point No. 3—the foot rim of Fig. 1 (left), while not so marked as some of its period, is slightly wedge-shaped



3. USING THE PROFILE TO SHAPE THE UNDERSIDE OF A PLATE RAPIDLY AND ACCURATELY, AND MAKE THE FOOT RIM WITHOUT INCURRING A SUBSEQUENT "SAGGING" OF THE BASE WITHIN IT: A TOOL THAT WAS NOT IN GENERAL USE AMONG CHINESE POTTERS UNTIL THE SIXTEENTH CENTURY.

The disc of clay is thrown on the mould, and the profile applied as the wheel revolves. By regulating the pressure on the mass, the potter is able to give the plate the required thickness; and is able, in one process, to form the back of the plate, hollow out the base, and form the foot rim. By this method also the sagging of the underside, resulting in the characteristic "convex base" of earlier saucers and plates (see Fig. 1, left), is avoided and the whole base presents a more finished and mechanically perfect appearance.

\* "Ming and Ch'ing Porcelains; A Short Treatise Concerning Some Dated Specimens, etc." By Edgar E. Bluett. (The Chiswick Press.) Limited Edition.



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## THE WORLD OF MUSIC.

## THOUGHTS ON THE PROMENADES.

LAST week the thirty-ninth season of Promenade Concerts at the Queen's Hall came to an end after eight weeks of nightly performances—Sundays excepted. Sir Henry Wood conducted throughout without missing a concert, and I think the orchestra has an equally good record, for I did not notice any player absent with a substitute in his place on the nights I was present, and I was present two or three times a week, if not oftener. Considering the extremely arduous nature of the work and the strain on the nerves, even more than on the physique, of a musician playing an immense programme of good music nightly for so long a period without a break, this is an astonishing record. Rather too astonishing, in my opinion, and I think the B.B.C. would do well—especially in these days of unemployment—to increase the number of their orchestral players and so distribute the work better. This would not only be sound economics, but it would be calculated to give better artistic results.

The annual season of "Proms" serves as a very good indicator of the change of taste or fashion in popular musical circles. It has been noticeable this year that there is a slight falling off in the attendances on the Monday Wagner nights, and a very great increase on the Wednesday Brahms nights. Does this mean that the star of Wagner, after such a long and brilliant ascendancy, is now on the wane? Perhaps that is too much to say, but it is certain that for the first time Brahms has actually become popular, because the attendances on the Brahms nights were quite exceptionally good and extremely enthusiastic. Bach and Beethoven have for years been the strong cards of the "Proms." It is rare indeed to find a Bach or Beethoven night that is not completely sold out; but to discover Brahms as an almost equal attraction is a novelty.



A BRIDGE-BUILDING DISPLAY BY ROYAL ENGINEER TERRITORIALS AS PART OF THE CELEBRATIONS IN HONOUR OF THE NEW BOROUGH OF FINCHLEY: FLOATING A BRIDGE ACROSS THE OPEN-AIR BATHS.

The Urban District of Finchley was created a Municipal Borough on October 5, when the Earl of Athlone presented the Charter of Incorporation to Councillor Vyvyan Wells, the Charter Mayor. The Charter celebrations, which continued until the evening of the 7th, included a display of bridge-building given at the Finchley Open-Air Baths by the 56th (1st London) Division, Royal Engineers (Territorials).

I think we may safely conclude from this fact alone that the Promenade audiences are definitely becoming more musical. There is no immense prestige attaching to Brahms as there is to Bach and Beethoven. Beethoven has the drawing-power of his reputation as one of the half-dozen supreme creative artists of the world. He is known outside purely musical circles as Michelangelo and Shakespeare are known outside their particular arts, and to Bach a semi-religious prestige attaches; he is in a sense the Martin Luther of music, and has his own special public. But Brahms is a pure musician; what appeal he has is made solely to our ears, and his craftsmanship is so subtle and complex that it is not to be judged by ordinary ears. So I think we may assume with some confidence that there is in London not only an increasingly large musical public, but a public which is increasingly musical.

The season has not been notable for bringing to light any new works of great importance. In fact, compositions to be played for the first time were not numerous, and did not amount to one a week. There was a new orchestral suite, "Kaleidoscope," by Eugene Goossens, which turned out to be nothing more than an orchestral version of an early pianoforte work and not a very interesting piece at that. There was an Idyll for soprano, baritone, and orchestra, by Frederick Delius, but this also was a rearrangement of earlier material. The only other new compositions were a Symphonic Movement No. 3, by Honegger (who, in spite of his name, is a French composer), and Six Catalan Folk-Songs for soprano and orchestra by Robert Gerhard, who is a Spaniard of Swiss extraction. I missed the Honegger work, but the "Six Catalan Folk-Songs" were charming and were scored with great taste and effectiveness. A word of praise must also be given to Miss Sophie Wyss, who sang them admirably. Although the "Proms" exist primarily to give the best of classical and already established modern music, I think an effort should be made to include more than three or four new compositions in the eight-weeks season, because nothing is more useful to young composers than to hear their early works performed in public.

The playing of the orchestra throughout has been on a praiseworthy level, and Sir Henry Wood has given some individual fine performances. The standard of the soloists seems to me to be higher this year. The singers are still the weak feature of the "Proms," but even in this respect the general level is higher than it was.

W. J. TURNER.

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TO H.M. THE KING



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This model is fitted with automatic clutch controlled by centrifugal force. The price is £325.

IT was arranged that the twenty-seventh International Motor Exhibition should be opened at Olympia on Oct. 12 by Prince George, and that he should be received on arrival by Mr. Leslie Walton, the President, and members of the Council of the Society of Motor Manufacturers and Traders, the organisers of this much-looked-for annual festival. I say "festival" because the public enjoy going to Olympia to see the new motor-cars, motor-boats, garage equipment, and the thousand-and-one accessories staged there in great array. They go not only to learn what improvements have been made in the vehicles themselves, but to discover new gadgets to make motoring more comfortable and to save labour in looking after their cars.



A CAR FOR THE COUNTRY-DWELLER: THE 1934 HILLMAN "MINX," STILL PRICED AT £179—WITH CLUTCHLESS GEAR-CHANGE; WITH THE "FAMILY SALOON" STILL AT £159.

They will be delighted with this exhibition, as it is crammed full of novelties. All the cars have something special and different from what they had last year, and, moreover, everything has been done to give purchasers of the 1934 motors practically no trouble in driving them, taking care of them, or even garaging them. In fact, they are built so sturdily nowadays, that owners of these new models can leave them out in the open even in the worst weather, provided they withdraw the water from the cooling system in order to avoid cracked cylinders and split radiators from frost. So confident are the manufacturers that the public will buy cars to-day, even if they have no place to house them, that the visitor to the Motor Exhibition will find emptying watercocks fitted to the base of the radiator and to the lowest corner of the water-jacket of the engine. This is a great convenience and also

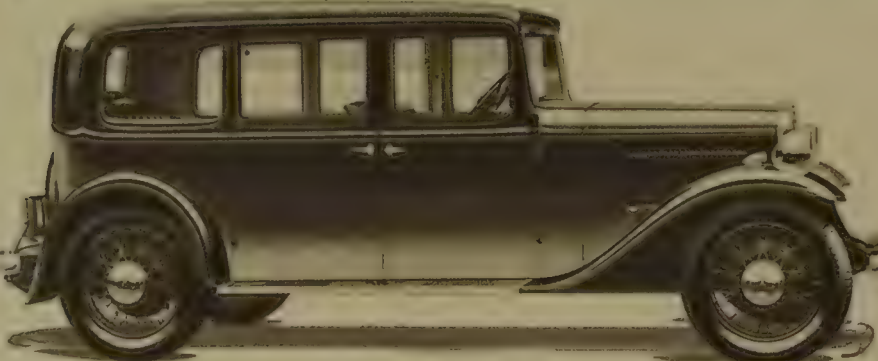
\* See Plan of the Principal Exhibits on Page 3 of the Cover of this Issue.

## THE GREAT EVENT IN THE MOTOR-CAR INDUSTRY: THE 27TH INTERNATIONAL MOTOR EXHIBITION AT OLYMPIA (OCTOBER 12—21).\*

By H. THORNTON RUTTER.

a great economy to us motorists in these hard-up days, as who does not like to be able to save eight or ten shillings a week rent?—the approximate cost of a garage or stall for a private car throughout the United Kingdom.

**A Cosmopolitan Ground Floor.** This year twenty-eight British motor manufacturers, eight from the United States of America, six French, five Italian, and one Belgian maker of cars occupy stalls on the ground floor, displaying a great variety in colours, styles, and shapes of self-



A NOTABLE AUSTIN MODEL; TO BE SEEN AT OLYMPIA: THE "SIXTEEN" LONG-WHEELBASE "CARLTON" SALOON.

This spacious saloon is mounted on a stiffened cross-braced drop frame; while all the fittings are chromium-plated, and there is "Triplex" glass throughout. The price (with either 16-h.p. or 18-h.p. engine) is £328.

propelled road carriages. At the Private View on the Wednesday before the opening day, I did not discover any other type of power unit outside of the petrol engine. There were no heavy-oil vehicles and no electric ones either; or, if they are there, it remains for the visitor to discover them. Engines are still about equally divided in regard to the popularity of overhead or side-by-side valves, but I noticed that compression ratios had been slightly raised, and that accessories to the engines, such as ignition, were easier to get at should they require adjustment. There are still some water-pumps which are not as accessible as I should like, but I suppose the designers feel confident that the glands will not leak, and therefore will not require any adjustment.

### This Year's Great Novelty.

Of course, the great novelty at the present exhibition is the variety of interchanging gear-devices fitted to the various cars. First, we have the fluid fly-wheel or hydraulic transmission clutch combined with a pre-selector gear-box of an epicyclic character, in rivalry with the synchro-mesh and free-wheel attachment to the gear-box; secondly, the automatic clutch as an opponent to the free-wheel combined with synchronising gear for the pinions providing the different gear-ratios. The public must take its choice, as all the devices are quite effective in practice and certainly have abolished the trouble of changing up or down—a bogey to the novice or nervous driver. Free-wheel attachments also are better this year, in that I noticed, in some of the 1934 models I have tried on the road, that one can change over from a free-wheel to a fixed gear at any speed, providing the engine is pulling hard when one pulls or pushes the control. Last year one had practically to stop most of the cars before changing over. These new models can be changed from free to fixed, or *vice versa*, at forty miles an hour, thus greatly increasing the safety of the user and adding to the comfort of driving.

### The New Cars Much Safer.

Safety, by the way, is the keynote of all these 1934 models. Non-shattering glass, lower centre of gravity, more rigid chassis-frames, more effective brakes, and better balancing in the disposition of the load have made them practically immune from being overturned, outside of actually being charged down by another vehicle. During the past twelve months there have been far too many cases of cars overturning, with serious consequences to the occupants. This year, or, rather, the 1934 season, will see fewer of these accidents as far as the new models now showing at Olympia are concerned. The cars are steadier on the road, can be pulled up in a shorter distance without skidding or overturning; have less tendency for rolling at high speed; and wheel-wobble has been entirely eliminated.

### Improvements in Coachwork.

Coachwork has also improved. It is better fitted; there is more general use of real leather in popular models, and a better streamline effect in the closed carriage design in the sweep of the rear panelling. It is now concave, where it used to be convex, or bulbous, in its shape. The disappearance of the scuttle, which is now incorporated in the bonnet, has further improved the appearance of the modern motor, as it has given length and dignity to many small cars which, in the past, resembled Humpty Dumpty of the child's picture-books in their stumpy rotundity. There are forty-three exhibitors in the coachwork section; and a wonderful section this part of the Motor Show is. There is an increasing demand for special coachwork bodies by the motoring public at the present time, and the visitor to the Show will certainly find some wonderful varieties staged in this Carriage Work Section.

### Motor-Boats and Caravans.

Another interesting part of the Motor Exhibition is the Motor-Boat Section, in which twenty motor-boat builders exhibit various craft, ranging from dinghies to cabin-cruisers capable of long sea voyages, as well as their accessories and fittings. Nearby are the Caravans, or Trailer Section of this exhibition. Nine stagings are occupied with various types of these movable road houses. They seem to

(Continued on page 613.)



THE NEAR-SIDE APPEARANCE OF THE LATEST ROLLS-ROYCE MODEL—SHOWING THE FINE LINES OF THE COACHWORK: THE 40-50 H.P. ENCLOSED LIMOUSINE; WITH BODYWORK BY MESSRS. HOOPER AND CO., LTD. There is luxurious accommodation in the main compartment of this fine-looking limousine for five passengers—all facing forward. The chassis is the standard 40-50-h.p. six-cylinder type, with long wheel-base, easy-change gear-box, and untarnishable mountings. The equipment includes special lifting-jacks permanently fixed to axles. A special water-heater is attached to the back of the front seat.



# THE NEW VAUXHALLS

## LIGHT SIX & BIG SIX

By H. THORNTON RUTTER

IN 1903 the Vauxhall Company—with a fifty years' reputation as marine engineers—produced their first motor-car. That car of 5 h.p., developed from its single cylinder, was the forefather of the cars exhibited at Olympia to-day, thirty years afterwards. This year the Vauxhall cars stand out as prominently as did the models of former days, such as the "Prince Henry," the famous "hundred miles an hour" 20-h.p. Vauxhall of 1910, and the world-wide record-breaking "30-98."

Visitors to the Show will find in the programme for 1934 the "Light Six" Vauxhall of 12 h.p. or 14 h.p., partnered on the stand by the new "Big Six," which makes its début this year. Both models are full of niceties in design and construction which should appeal both to the non-technical driver and skilled engineer alike. They are so simple to drive that fatigue is lessened for the pilot, and they travel so smoothly that the passengers finish a long journey as fresh almost as when they started. Take a trial run in either of the two models and form your own opinion; the writer has no doubt that you will endorse his views.

The novelty of this year's Show will undoubtedly be the Vauxhall system of no-draught ventilation (on the "Big Six" standard saloon and the "Light Six" de luxe models). This is worth explaining in some detail. The front and rear windows on each side of the car are pivoted, so that they can be set at almost any angle to the flank of the body. The driver and his passengers each have complete control over their own window, by means of a small handle. No other mechanical devices are used. The system merely makes the air current, generated by the

This is the only system that has yet permitted the driver to smoke in the front seat without annoying other occupants sitting behind him. He can so arrange his own ventilating window that the smoke is never carried back to the rear, but disappears through the window at his side. The value of this system as an additional safety device need hardly be pointed out. When all windows are closed in stormy weather a mist quickly forms on the inside of the wind-screen and the driver's vision is obscured, making driving unsafe, as this causes him to take a hand from the steering-wheel to wipe away the mist—sometimes at a critical moment. In the past, the only alternative was to open the window and suffer the discomfort

puts the gear-lever where he wants it. The beauty of the system used by Vauxhall is that it won't let any driver make a bad change, since an automatic checking device prevents the actual engagement of the teeth with the pinion until the synchronising mechanism has done its work.

Alas! some other synchro-mesh gear-boxes are not so perfect in their design as the Vauxhall. They have the synchronising mechanism, but no checking device, and so drivers can and do clash their gears in changing unless they exercise considerable care. An important point is that there is no actual hard work done by the synchronising mechanism. It has merely to perform the light



DEVIL'S KITCHENS AND DEVIL'S PUNCH BOWLS ARE WELL KNOWN, BUT THIS WILD STRETCH NEAR MOFFATT IS QUAINLY NAMED THE DEVIL'S BEEF TUB. THE CAR SHOWN IS A VAUXHALL "LIGHT SIX."

of the cold air, rain, or snow. With the new Vauxhall ventilation one can open the window without discomfort from the very cold air, and at the same time benefit by its presence, because it prevents this dangerous mist forming on the wind-screen.

Of course, a great feature of the Vauxhall models is the synchro-mesh, easy-changing gear-box, which ensures a silent and faultless gear-change whether handled by a beginner on his first driving lesson or the finest expert racing

duty of momentarily speeding up one set of gear-wheels to "agree" with another set.

Consequently no Vauxhall drivers need ever fear that the synchro-mesh gear is going to cause extra trouble or servicing, as there is nothing to go amiss. Both the new "Big Six" and the "Light Six" have four-speed gear-boxes, with synchro-mesh change for third and top speeds.

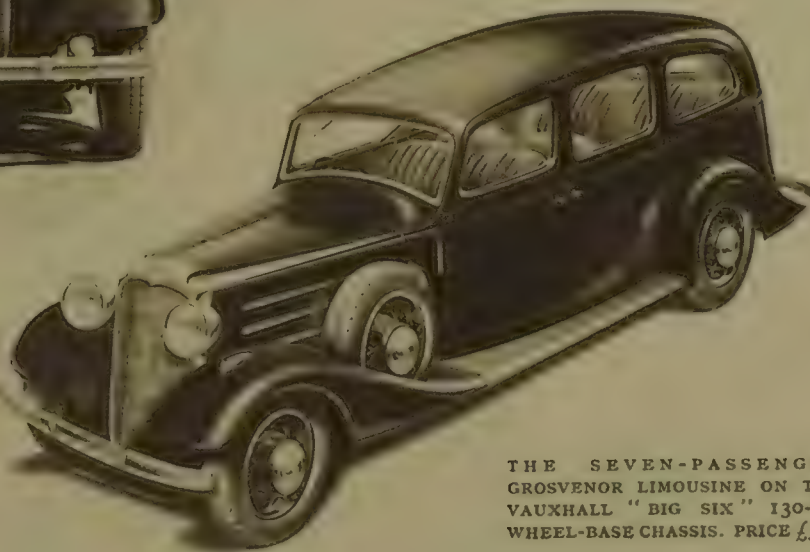
The "Light Six" is powered with either a 12-h.p. or 14-h.p. engine (tax, £12 and £14 respectively). Among many notable features are its safety, its smoothness and silence in running, light and accurate steering with an unusually good "lock," a system of no-draught ventilation fitted to the de luxe model, more elbow-room and leg-room than one would reasonably expect on cars of medium power, and a very smart appearance. Safety should be put first in the meritorious features of every motor-car, especially as cars are faster than ever. Safety means not only good brakes and non-shattering glass, but good "balancing" of the car itself. The "Light Six" Vauxhall has all these excellent features, and the brakes will stop the car at 30 m.p.h. in 32 ft. with no risk of skidding.

Six-cylinder engines, as exemplified by the "Light Six" Vauxhall, make one wonder whether, with their smoothness of running, the passengers ever know what gear the driver is using! In the trial run of some hundred miles made by the writer in the new Vauxhall "Light Six" saloon (which costs only £195 and carries four adults comfortably), it was as easy to run up the average gradient at forty miles an hour as along the level road at sixty miles an hour. When one changed into third speed, the passengers never knew (as a matter of fact, when asked to express an opinion, they invariably said "top" for third!). The ease of changing is also a very economical feature, as the driver can save the engine and transmission mechanism from undue

[Continued on page 612.]



(ABOVE)  
THE NEW VAUXHALL "LIGHT SIX" WITH ITS FLUTED BONNET AND MODERNISTIC WYVERN MASCOT. FROM THE EARLIEST DAYS OF MOTORING VAUXHALL CARS HAVE ALWAYS HAD THESE DISTINCTIVE BONNET FLUTES.



THE SEVEN-PASSENGER GROSVENOR LIMOUSINE ON THE VAUXHALL "BIG SIX" 130-IN. WHEEL-BASE CHASSIS. PRICE £550

motion of the car, suck the vitiated air out through the back aperture of each pivoted window, while fresh air "trickles" in through the front aperture. The windows can be turned to any degree of angle and remain fixed in that position. If any passenger feels a draught, he merely varies the angle of his own window until the draught disappears.

pilot. The Vauxhall was the first British car to use this form of gear-changing, which has absolutely revolutionised the method of driving. With the ordinary "box" the driver had to time his gear-change by ear, accelerating when coming down, taking his foot off the throttle when changing up. To-day on all Vauxhall cars the driver simply throws the clutch and



# THE GREATEST CONTRIBUTION TO COMFORT SINCE THE INTRODUCTION OF THE CLOSED CAR—

## VAUXHALL SPECIAL SYSTEM OF NO-DRAUGHT VENTILATION

ON LIGHT SIX DE LUXE SALOON & COUPE—ON BIG SIX SALOON.



WITHOUT Vauxhall No-Draught Ventilation, annoying draughts may enter the car resulting in discomfort to the passengers.



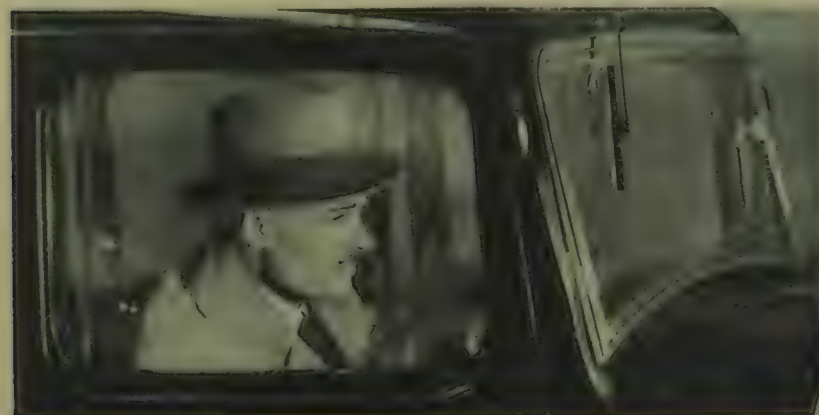
WITH Vauxhall No-Draught Ventilation, you can enjoy fresh air without rain or draughts entering the car.



WITHOUT Vauxhall No-Draught Ventilation, eliminating smoke may subject the occupants to annoying draughts.



WITH Vauxhall No-Draught Ventilation, each occupant can individually control ventilation and eliminate discomfort.



WITHOUT Vauxhall No-Draught Ventilation, rain and cold weather often cause the windscreen and windows to become cloudy.



WITH Vauxhall No-Draught Ventilation, the controls can be adjusted to prevent clouding of windows and windscreen.



# ANOTHER NEW VAUXHALL

follows outstanding success of the Light Six

## The 20 h.p. Big Six Saloon £325

(AS ILLUSTRATED)



### VAUXHALL LIGHT SIX THE OUTSTANDING LIGHT CAR OF THE YEAR.

Four months old and already a best seller. Two horse powers, 12 h.p. and 14 h.p. Four speed gear box with Vauxhall Super Synchro-Mesh and silent third gear. The special Vauxhall system of No-Draught Ventilation is fitted to the De Luxe Saloon and the new coupe.

12 h.p. (£12 tax)  
STANDARD SALOON - - - £195  
12 h.p. (£12 tax) or 14 h.p. (£14 tax).  
DE LUXE SALOON - - - £215  
COUPE (available early 1934) - - - £230

THE NEW VAUXHALL BIG SIX is a larger, more powerful, more luxurious car than its famous predecessor—the Vauxhall Cadet.

FEATURES OF THE BIG SIX:—20 h.p. six-cylinder engine (£20 tax) . . . 111 inch wheelbase with forward engine mounting giving exceptionally roomy coachwork . . . entirely automatic chassis lubrication . . . pedomatic starter which eliminates the annoyance of engine stalling . . . new exhaust heated induction system . . . down draught carburetter . . . down swept tail with concealed luggage compartment.

SYNCHRO-MESH easy change gear box with four forward speeds and silent third gear. The Vauxhall Super Synchro-Mesh is fitted with an automatic checking device which gives a faultless change *no matter how quickly the gear lever is moved*. Vauxhall were the British pioneers of Synchro-Mesh.

NO-DRAUGHT VENTILATION. The Motoring Press, Doctors and Owners alike say that No-Draught Ventilation, as fitted to the Vauxhall Big Six Saloon, is the greatest contribution to motoring comfort since the introduction of the closed car.

THE SEVEN SEATER LIMOUSINE MODEL with 27 h.p. engine on long chassis (130 inch wheelbase). Coachwork by Grosvenor, £550.

*Deliveries of the New Big Six will commence early in 1934.*

See the new Vauxhalls on Stand No. 145 at Olympia. Full particulars from your Local Vauxhall Dealer or write direct to Vauxhall Motors Limited, Edgware Road, The Hyde, London, N.W.9.



*(Continued.)*

strain, while the fuel consumption is so good that constant use of third speed seems to add little, if anything, to the petrol bill, averaging 27 miles to the gallon.

Another advantage, for those who drive much at night (and who doesn't nowadays?), is the "dimming" system. Instead of the usual hand-control of the head-lamp dipper, this car is equipped with a foot-operated switch which obviates the necessity of the driver removing his hand from the wheel in order to manipulate the lights. Turning, parking, and manœuvring generally are amazingly simple, as with the wonderful turning circle of 34 ft. one can wriggle into the most impossible positions. The Vauxhall "Big Six"—the newcomer—is a car of which any owner can be proud. It looks luxurious; it

As the engine runs, so is oil forced under pressure to steering, spring shackles, and so on. And this is done without the slightest trouble to the owner or driver, and without any risk of a point being overlooked.

Another ingenious item is the double automatic control provided to the ignition. The "Big Six" engine has a somewhat higher compression than the ordinary motor, so that its six cylinders give more than the usual rated amount of power expected even from highly efficient power-units. To do this without detonation or "knocking" requires that the ignition should be very accurately set.

Well, there is an automatic advance and retard of the spark by the usual governor device

ment, in that the gas mixture from the carburetter flows into a collecting box incorporated in the manifold, the bottom of this box being a steel plate heated to a high temperature by the exhaust gases. This acts as a frying-pan, volatilising every atom and globule of petrol which may have escaped being turned into vapour on leaving the carburetter. Therefore there is no free petrol to get into the cylinders and upset their lubrication; and, further, the inlet manifold itself has been so designed that each individual cylinder receives its full quantity of the gas mixture without robbing its neighbour or being starved of its proper quantity, as so often happens in engines less well designed.

Turning to matters of comfort, the seats and their squabs are not only well upholstered, but so designed that their cushions support the human frame just at those points necessary to give the occupant restful comfort on a long journey. Foot-rests and head-rests are fitted exactly at those angles which relieve the human muscles from strain, while the steadiness of the car on the road at high or low speeds further adds to the enjoyment of the passengers. This steadiness is due to the excellent springing and to the rigidity of the frame of the chassis, while the engine is mounted on rubber, so that it is practically "suspended," and therefore cannot pass on any possible vibrations to the chassis frame. The brakes are of an improved servo-shoe pattern, in which particular care has been taken to procure a smooth progressive action, besides giving braking which is really decisive.

The Vauxhall saloons are fitted with sliding roofs as well as with fixed closed heads at the choice of the customers. Electric screen-wipers, collapsible luggage-grids, bumpers front and rear, roof-lights, rear blind operated from driver's seat, dull chromium stone-guard to radiator, non-tarnishing bright exterior metal parts chromium-plated, convenient adjustable seats, silk hand-pulls, recessed arms for rear seats, dividing arms, ash-trays, real leather upholstery, and soft-carpeted floor-boards further add to the comfort of the users.

There is a large choice of styles of coachwork in both the "Big Six" and "Light Six" models; consequently they are available to a wide range of purchasers whose tastes may vary considerably. Saloons, coupés, open touring cars, and special coachwork models can be seen at Olympia—and most welcome (to me, at any rate) is the news that, after a brief absence from the market, Vauxhall are again making a limousine. This is powered by a 27-h.p.



THE VAUXHALL "LIGHT SIX" IS A SPLENDID PERFORMER ON HILLS. THIS PHOTOGRAPH SHOWS ONE OF SCOTLAND'S MOST FORMIDABLE HILLS BEING NEGOTIATED WITH EASE.

is extremely comfortable; and it is certainly a most up-to-date car.

Nowadays people accept the designs of reputable automobile engineers without wondering why they adopt certain systems. Vauxhall owners should remember that overhead-valved engines have their own special advantages, and, though technical details may sometimes be dull, they are extremely important. Vauxhall cars have overhead valves, because they permit a more efficient general design, give a more compact combustion-chamber, and permit the petrol mixture to flow in more smoothly to the cylinders and the exhaust gases to escape more readily. No vapour or exhaust fumes hang about, so that each charge is fresh and can be completely exploded, and therefore gives the fullest possible power. The new "Big Six" Vauxhall is rated at 19.8 h.p. and the tax is £20. The price is £325.

Pedomatic engine-starting is fitted to the new "Big Six" Vauxhall. With this system, a touch on the accelerator-pedal starts the engine after the ignition is switched on. There are many patent systems of automatic engine-starting, but the pedomatic is the simplest. If the engine "stalls" in traffic, it automatically re-starts as soon as the driver touches the accelerator—which of course he is bound to do, without thinking, when the traffic in front begins to move.

This new "Big Six" Vauxhall is full of interesting and useful gadgets such as this in its design and equipment. For instance, there is its lubrication system. This is entirely automatic for the whole of the chassis. No searching round for oiling points, no forgetting to oil them! Under the bonnet is a glass container, fitted with a plunger pump operated by engine suction.

of automatic ignition control. But also there is added another control, actuated by the suction of the engine giving a slightly retarded spark when starting the motor. Added to these two there is a micrometer adjustment for the distributor, which enables better setting of the ignition to give great economy of fuel, and at the same time giving greater power from the engine by allowing the spark to be set more advanced without creating "pinking" or "knocking."

LADY MOTORISTS FIND THE VAUXHALL "LIGHT-SIX" DELIGHTFULLY EASY TO DRIVE. IN ADDITION, IT IS A CAR WHOSE SMART AND DISTINCTIVE APPEARANCE MAKES A VERY GREAT APPEAL. THE PRICE OF THE STANDARD SALOON IS ONLY £195.

As a matter of fact, the new "Big Six" Vauxhall car is particularly economical. This is partly due to the method of distribution of the gas from the down-draught carburetter. The Vauxhall engineers are to be congratulated on solving the problem of petrol extravagance of this form of carburation. Down-draught carburetters are supposed to be extravagant, in that a greater proportion of unvolatilised globules of petrol are carried into the inlet manifold than in up-draught carburetters.

Vauxhall cars have had this fault cured by what may be termed a "frying-pan" arrange-



engine, and the wheelbase is 130 inches. The coachwork is by Grosvenor. For those who want dignity, comfort, ample room (there is "permanent" accommodation for five, and two occasional seats which completely disappear when not in use), and ample power, this limousine at £550 represents an extremely attractive investment.



**THE MOTOR EXHIBITION.**—(Continued from Page 608.)  
me to be even more convenient than ever, as permanent or holiday homes, capable of sleeping from two to six persons, and with culinary arrangements that must have gratified even the most careful and particular housewife.

The exhibition is to remain open until ten p.m. on Oct. 21, and is open daily from ten a.m. to

difficult to get at without removing floor-boards or crawling underneath the car. The complete lubrication of the chassis is done by means of a pump, the driver having only to push down a pedal plunger every two hundred miles or so in order to provide the necessary lubricant to all those working parts which would soon perish without it.

This stand, by the way, has a special sports car called the Siddeley 'Special' (a very attractive carriage capable of high speeds), as well as the ordinary standard styles of saloons, folding-head coupés, and open tourers. These can be seen in a variety of horse-powers to suit different demands of the purchaser, as 12-h.p., 15-h.p., and 20-h.p. models are exhibited, all of them fitted with the very popular pre-

selector gear-box. This firm was the first to adopt this epicyclic form of gear-box, in which the driver can pre-select the gear he desires to use, and, with a downward thrust of the clutch-pedal, change gear silently and without any possible error of failing to engage the ratio desired. It will be found on quite a number of cars at Olympia other than the Armstrong-Siddeley, who are to be congratulated on the enter-

with easy-changing gear-boxes. These are the synchro-mesh type, in which the gear-box has a form of cone clutch actuating the pinion and so synchronising their speeds to enable the driver to change gear without having to time the moment of changing to produce a change of ratio silently. This is also applied to the three six-cylinder Austin cars, the light "Twelve-Six," the "Sixteen," and the "Twenty."

With an eye on the export market, Sir Herbert Austin has produced his new six-cylinder "Twelve-Six" and "Sixteen" models with a choice of engines; so that the purchasers of the Austin light "Twelve-Six" can have a choice of motor rated at 13.9 h.p. or 15.9 h.p. without extra charge, or a 16 h.p. or 18 h.p. for the "Sixteen" model. Naturally, with our iniquitous horse-power tax, motorists in Great Britain will probably choose the lower-rated engine, while users of these cars overseas will undoubtedly buy their Austins with the higher-powered unit. It seems a shame that our British manufacturers have to adopt these methods in order to satisfy both the demand at home and abroad, but some day, no doubt, we shall see the impost either lessened or removed, which will enable the British motor industry to produce higher-rated models without penalisation from our Government. The newest model in the Austin range is the light "Twelve-Four" model, and the "Ascot" saloon is a particularly comfortable and moderately-sized carriage. However, the cars that will appeal to the sporting motorist are the new "Greyhound" sports saloon, to be seen here on the "Twelve-Six" chassis.

#### Moving Exhibits for the First Time.

Olympia this year, as I said earlier in this article, is full of novelties. For the first time, the public will be able to see motor-cars in actual operation, as an ample section of the floor-space between the Grand Hall and the National Hall has been set aside for moving exhibits. In previous exhibitions, no form of mechanically or electrically operated models has been allowed. This year the visitor will find chassis cut away so that the working parts can be seen in motion, in order that motorists can study the action of pistons, valves, connecting-rods, and other technical details. One of the most interesting and instructive of these exhibits in this section is a giant example of the Daimler fluid flywheel, to be seen on the Shell-Mex and B.P. stand. Soft rubber balls of varying hues are employed to take the place of the oil used in the actual fly-wheel of all Daimler, Lanchester, and B.S.A. cars, and these balls will show the spiral movement similar to the liquid used in this hydraulic clutch. The model on view is 6 ft. in diameter, and in volume is over 100 times the size of the fluid

flywheel fitted to a car. The Daimler stand shows examples of cars fitted with fluid-flywheels and pre-selector gear transmission; as three saloons, three limousines, and a coupé are exhibited. This year also is the first time that purchasers of high-class cars have been able to buy a four-seated Daimler saloon, fitted with a sliding roof and fully equipped, for £450, with its



THE NEW HUMBER "VOGUE" SALOON, DESIGNED IN COLLABORATION WITH CAPT. MOLYNEUX, THE FAMOUS FASHION-CREATOR: A STYLISH "SPORTS" SALOON, ON THE HUMBER "TWELVE" CHASSIS—THE PRICE OF THE COMPLETE CAR BEING £335.

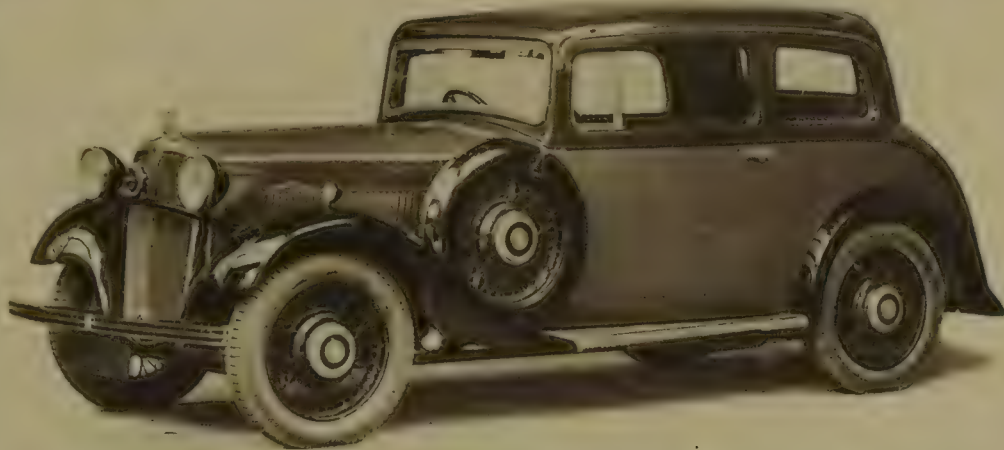
ten p.m. (Sundays excepted), with Tuesday and Thursday (Oct. 17 and 19) as the 5s. days, for admission up to five p.m. After that hour and on other days the price of admission is 2s. 6d. This reduction in the admission fee, combined with the extraordinary large number of novelties to be seen at the exhibition, should attract a still greater number to pass through the turnstiles and set up a fresh record for the Society of Motor Manufacturers and Traders and their organising staff. The latter are to be congratulated on the general arrangements and convenience for both the public and the trade alike, and especially for the foreign visitor.

Wives, by the way, as well as mothers and sisters, will be particularly interested in the luxurious coachwork to be seen on the Rolls-Royce stand in the Main Hall, where they will find one of those new "Phantom II," 40-50 h.p. Rolls-Royce limousines, with coachwork built by Hooper and Co. (Coachbuilders) Ltd., particularly comfortable to sit in, even if they have to wait hours in the Mall before making their bow to their Majesties! Long hours of sitting still in a car is quite a test for good coachwork, and Hooper's are great adepts in giving luxury with comfort and without gaudiness.

#### Easy Gear-Changing.

Rolls-Royce carriages, by the way, have a right-hand gear-change on the "Phantom II," which will be very much welcomed by the old-time motorist who hates the centre gear-change because he cannot kick his left foot just where he likes, as he used to do with the former position of the gear-change. Both the 40-50 h.p. and the 25-h.p. Rolls-Royce are now provided with a superlatively easy gear-changing system, so that actually, in practice, it does not matter two hoots of an owl which side the gear-change lever is placed, as it is purely finger-control, so easily does it work. It is also a very safe gear-change, because it can be effected at high speeds very quickly from high to low, without any lag or hesitating pause, which may be awkward and perhaps even dangerous in sudden emergencies, when wishing to pull up the car as quickly as possible, using both gears and brakes to halt the carriage.

This is a sporting generation, and visitors to Olympia will not be surprised to find that practically every stand contains a sports car in one form or other. The Rolls-Royce Continental touring saloon, with coachwork built by Messrs. Barker and Co. (Coachbuilders) Ltd., is a fine example of the high-speed touring saloon in which the luggage is entirely protected from dust, rain, or snow. Motorists to-day also are given cars which are particularly easy to look after; for example, those to be seen on the Armstrong-Siddeley stand with permanent jacks to save fiddling about under front and back axles to find a convenient spot on a wet and muddy road when bad luck has caused one to change a wheel owing to a punctured tyre. Further, it is no trouble to lubricate these cars in those portions of their chassis which are



AN OUTSTANDING MORRIS-COWLEY: A LUXURIOUS COUPÉ BODY MOUNTED ON THE COWLEY "SIX" CHASSIS.

Like all Morris-Cowleys, this model has real leather upholstery, synchro-mesh four-speed gear-box, automatic ignition advance, concealed direction indicators, breather fume-consumer over the cylinder head, and draught-excluders over the clutch pedal and gear-box.

prise which has made motoring so simple by introducing no-trouble gear-changing devices.

#### Small Cars in Great Variety.

According to the statistics issued by the Ministry of Transport, the popular demand of motorists to-day is for cars ranging from 8 h.p. to 16 h.p. No doubt this was fostered by the wonderful range of small vehicles—small in horse-power rating but large in their comfort—made by the Austin Motor Company, whose "Baby" Austin initiated the efficient small motor. Seven different models, carrying a choice of half-a-dozen styles of coachwork, are available to patrons of this firm, and range from 100 guineas upwards; so that it would be difficult for the visitor to this stand not to discover a car meeting his requirements in capacity and cost. This Austin stand contains examples of four-cylinder models rated at "seven," "Ten-Four," light "Twelve-Four," and "Twelve-Four," all fitted

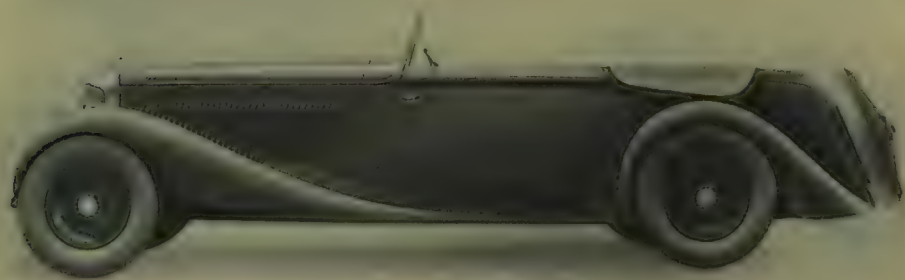


A NEW ARMSTRONG-SIDDELEY, WITH MOST UP-TO-DATE COACHWORK: THE 20-H.P. "SPORTS" SALOON PRICED AT £565—A MODEL WITH ADDITIONAL SPECIAL EQUIPMENT COMPRISING SLIDING ROOF, PERMANENT JACKS, AND BUMPERS.

15-h.p. six-cylinder overhead-valved engine, automatic carburetter, Daimler fluid flywheel transmission, hydraulic brakes, and, last but not least, pre-selector gear-box.

[Continued overleaf.]





A VERY FAST CAR WHICH IS YET SILENT, HANDY, AND VERY SAFE:  
THE NEW 3½-LITRE BENTLEY, WITH DROP-HEAD COUPÉ BODY, AND  
CHASSIS MANUFACTURED AT THE ROLLS-ROYCE WORKS AT DERBY.

**Car Colours—  
the Popular  
Green.**

The new model on the Daimler stand is the 20-h.p. saloon, which is also fitted with an overhead-valved engine; and the saloon shown is upholstered in green leather. Green this year seems a very favourite colour, as one finds it as the hue on many panels and on interior decorations of a large number of cars at the present exhibition. Perhaps it is to match the many green costumes and hats which this year I have seen being worn by our womenfolk, as undoubtedly the feminine sex has great

upholstered in blue cloth, with blue leather for the two front seats. This car, by the way, and the 25-h.p. Daimler limousine, are the two examples of the double-sleeve-valved engine in

influence in deciding the colours adopted by the automobile industry. I notice, however, that the largest car in the Show, the Daimler twelve-cylinder "Double-Six" 40-h.p. limousine, is shown with dark-blue and black panels, and

the Show. Although on separate stands, both the Lanchester and B.S.A. cars belong to the same organisation as the Daimler Company. In fact, one might say that these are the small-car side of their business. The Lanchester 10 h.p., with its Daimler fluid-flywheel transmission and all the other devices which the Daimler designers have used to secure the high degree of smoothness and silence in running, has been one of the most successful cars of 1933. A sports saloon on this chassis is one of the new designs for 1934. It should satisfy a wide market of purchasers who like cars of a distinctive character. Similarly, the 10-h.p. B.S.A., with its side-by-side-valved engine, in con-



EVERY 1934 WOLSELEY IS  
A "SPECIAL FEATURE" CAR



STAND 130 OLYMPIA

## NEW WOLSELEY TRANSMISSION— *in which the clutch is never used from start to stop*

From the moment you take the wheel you are at ease. You do not reach for anything; it is almost as if the controls were being handed to you; almost, indeed, as if they worked themselves. To change up or down you simply move the gear-lever. You signal with a finger's touch—brake and steer with less effort than ever before. By thoughtful, painstaking design have Wolseley added the pleasure of relaxation to driving.

✦ **FREE WHEELING** ✦  
**SYNCHROMESH GEARS**  
**and AUTOMATIC CLUTCH**



# W O L S E L E Y

16 h.p. 6-cylinder Saloon, automatic clutch, synchromesh gears and free wheel, Triplex glass throughout, £330 (ex works). Tax £16.  
(as illustrated)

21/60 h.p. 6-cylinder Saloon, automatic clutch, synchromesh gears and free wheel, Triplex glass throughout, £415 (ex works). Tax £21.

WOLSELEY MOTORS (1927) LTD., WARD END, BIRMINGHAM.

Governing Director: Sir Wm. R. Morris, Bt.

A MONUMENTAL PIECE OF COACH-BUILDING BY MESSRS. THRUPP AND MABERLY: A SEDANCA DE VILLE ON A HUMBER CHASSIS.

trast to the overhead-valved engine of the 10-h.p. Lanchester, has also the fluid-flywheel transmission and easy-changing gear-box.

"Plum-Pudding" I am rather surprised not to find more cars in the

present exhibition fitted with what are known as "plum-pudding" tyres, or air wheels, which have been largely adopted by our American cousins on their passenger automobiles. No doubt we shall see them next year, as visitors to the Gallery at Olympia will find them up there, and also at the Dunlop stand. These extra low-pressure tyres are of very large section for fitting to small-diameter rims, and operate at much below normal pressures. I have run with them usually at 14 to 15 lb. pressure per square inch and found that they in no way detract from the road-holding ability of a car, while adding greatly to the comfort of the occupants, and, moreover, largely reducing the risk of skidding. I suppose that is due to the suction effect they have: one deflates an ordinary tyre to as low a pressure as is possible without damaging it when one wishes to travel over loose sand and get a better grip of such shifting ground. Women used to object to low-pressure tyres, as cars were apt to roll when turning corners. Modern rigid chassis stop this.

**The Four-Speed  
Gear-Box.**

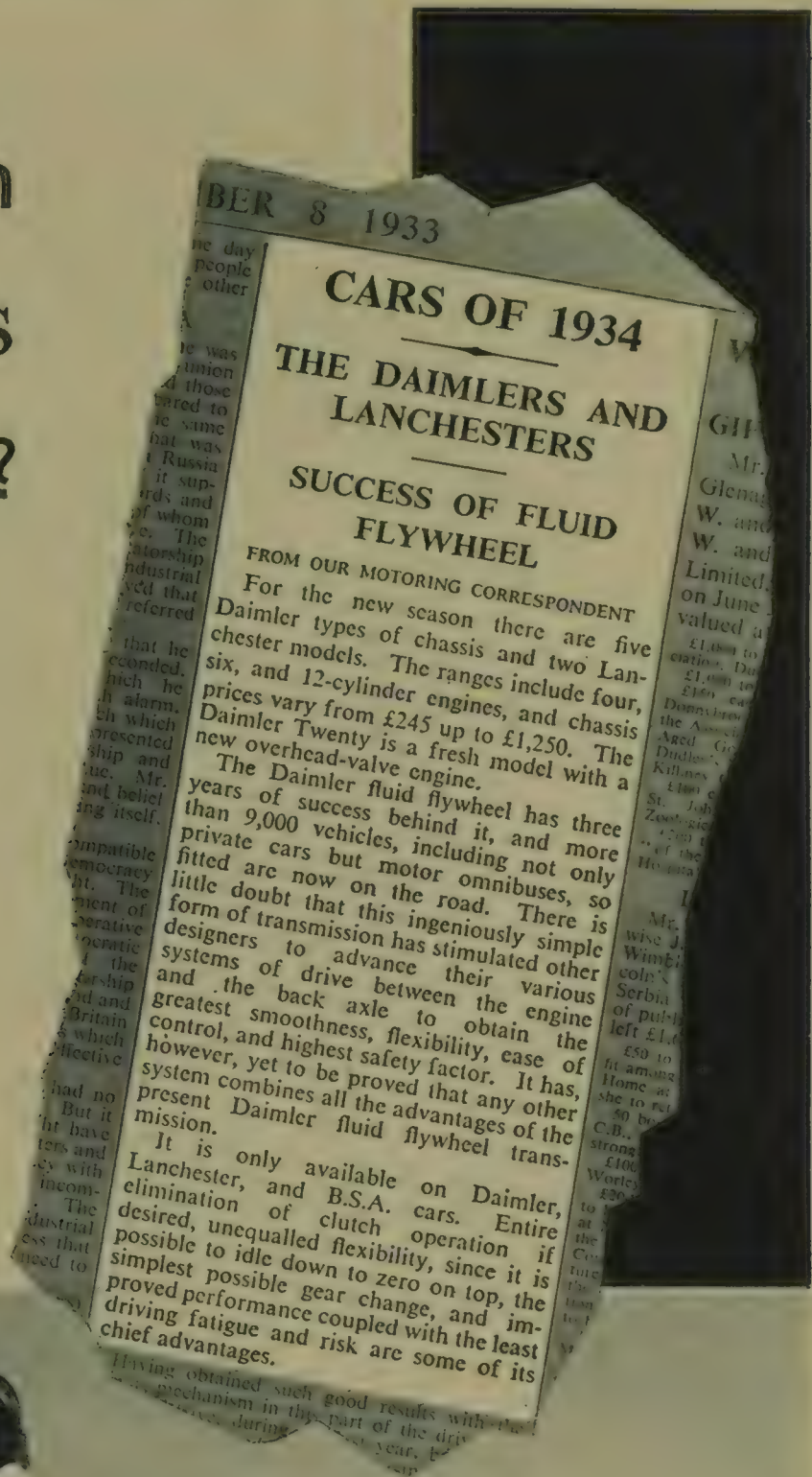
Another safety device is the four-speed gear-box provided on all the new Morris cars, a very wide range of vehicles. These have a synchro-mesh type of gear-box; while on the Oxford, Isis, and 25-h.p. cars a free-wheel and automatic clutch are provided. These, in conjunction with the synchro-mesh gear-box, give practically single-pedal control for normal driving. That is one of the high lights of this exhibition, and Sir William Morris is to be congratulated on what may be styled the cleaning-up of the driver's floor-boards. While the clutch-pedal still remains there this year, its use is so seldom required that no doubt his technical staff will eliminate it in 1935. But let us look at the new Morris as one of the safest cars to drive in the automobile world, because the driver has so little to think about.



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The new Sunbeam "Dawn" 12.8 h.p. Saloon represents a revolution in motoring values. It offers you Sunbeam quality, Sunbeam workmanship and Sunbeam service for only £485. The "Dawn" has a four-cylinder engine, pre-selective gearbox (Wilson patents), Sunbeam brakes, independent front wheel suspension, group system of chassis lubrication, low centre of gravity with ample head room; and, of course, perfect coachwork. We shall be pleased to arrange a demonstration run at your convenience.

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Six-cylinder. The sportsman's car de-luxe. High speeds without the slightest vibration. The body is streamlined and very comfortable - £825

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SUNBEAM MOTOR CAR CO. LTD., MOORFIELD WORKS, WOLVERHAMPTON

Every time a driver of one of these Morris-Oxfords lifts his foot off the accelerator-pedal, automatically the clutch is withdrawn, so that his two feet are available for the brake and accelerator pedals. I am sure girls will insist on their fathers, brothers, and husbands buying cars like this, because, when they come to a hill, all they need do is to put their foot on the brake-pedal and take it off the accelerator pedal, should the traffic in front of them compel a halt. One has only to watch the drivers on Richmond Hill, in that busy riverside town, to realise what a relief it will be to them not to have to use their hand-brakes and at the same time let their clutch in and accelerate all in the same moment, so that they do not stall their engine. Furthermore, it is provided with a faultless gear-change, because they have no need to do more than shift the gear-lever into the desired position, as there is no pressure on the pinions. This is due to the free-wheel behind, and the clutch being



THREE IMPORTANT CROSSLEYS NOW TO BE SEEN AT THE MOTOR SHOW: THE 10-H.P. "TORQUAY" SALOON; THE 10-H.P. "BUXTON" SALOON; AND THE 15.7-H.P. "SILVER" SALOON.

The "Torquay" saloon secured first prize in the Coachwork Section of the R.A.C. Rally held at Torquay. Among the features of the "Silver" saloon are self-energising four-wheel brakes, chromium-plated finish, and safety glass throughout. It is capable of 70 m.p.h.

withdrawn in front, so the gear-box is entirely isolated, leaving the driver to wobble the gear-lever in and out at any ratio he likes without hesitation.

### The New "Ten-Six."

Morris, by the by, have started an important new model as an addition to their range of popular cars. This is the new "Ten-Six," based on the highly successful four-cylinder 10-h.p. car introduced last year and still continuing. There are plenty of people who prefer the additional smoothness in running of a six-cylinder motor to a four-cylinder, and the new Morris "Ten-Six" can be recommended for its smoothness of running, road-holding ability, comfort, and high average speed. As a matter of fact, its taxable rating is 12 h.p., but the economy of its operation has caused the Morris organisation to name it a "Ten-Six." This car is the hero of a very exciting film (now showing at many cinemas all over the country) depicting England's most wonderful scenery and difficult hills. The latter have gradients from 2½ to 3 in 1, with very indifferent road-surfaces, and the moving pictures show how these new "Ten-Sixes" make light of such terrifying ascents.

### New Models Galore.

At no Motor Show since the war have there been so many new models to see. Even that conservative firm, the Hillman Motor Car Company, Ltd., have staged two entirely new cars, which they style the "Twenty-Seventy" and 16 h.p., both with six-cylinder engines. This firm is determined to



A HANDSOME AND ROOMY CAR AT A MODERATE PRICE: THE 1934 STANDARD "TWELVE."

In this model, the engine is insulated by rubber (and alternatively the model can be had with a six-cylinder engine rated at 13.5 h.p.). An outstanding feature of the coachwork is the built-in spare-wheel container, the door of which can be opened to form a luggage platform.

capture a larger share of the overseas market, and these two new cars should be very helpful in attaining this end. Both are fitted with synchro-mesh four-speed gear-boxes and are silent on all gears; and the easy gear-change is further facilitated by a free-wheel. This is located immediately behind the gear-box at the front end of the propeller-shaft, and is not only remarkably "free," but takes up the drive without jerk and is provided with a very simple locking device operated from the dashboard. I found these models very easy to drive, because their chassis

*(Continued overleaf.)*



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### FORD V-8 (112-ins wheel-base)

the car which restored to motoring its old-time thrill—all with enlarged, improved bodywork, and many mechanical innovations making for increased economy and efficiency of performance.

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is very low-slung, and also particularly safe on account of their steadiness at speed, and the ease with which one could change from "free" to "fixed" transmission by operating the control when the engine was pulling hard.

Another factor which has greatly helped to produce quiet running and eliminate vibration is the method of carrying the engine on rubber blocks, so as to provide what is termed "cushioned power." Originally, this came from America, and, thank goodness, we are not too hide-bound in this country to refuse to adopt an evident improvement. These cars are also provided with waterproof coils and air-cleaners, so that nothing can hurt them either in traversing water-splashes or dusty deserts. They may be only small details, but life is made up of trifles, and a spot of dust can upset many a carburettor; while it is hateful to be stranded in the middle of a stream because the water has upset the ignition. Another item on the Hillman models is a very novel feature—a wireless aerial is installed in the roof of the saloon, so that the fitting of a car radio can be done with the minimum of trouble if desired; in fact, they are arranged so that a wireless receiving set can be supplied with the car as an extra optional equipment.

**Protection from Car-Thieves.** A clutchless gear-change for all models is the new feature of the 1934 Humber motor-cars. This, combined with synchro-mesh easy-changing gear-box, makes them as easy to control on the road as any novice could possibly desire. They are also protected against the car-thief by means of a steering safety lock which it would take considerable time and ingenuity to overcome, even by the most astute mechanic desirous of "borrowing" somebody else's vehicle. Practically every car in the exhibition is provided with direction indicators of the semaphore type, which automatically return to their hiding-places in the door-posts of the vehicles

A valuable introduction on the Humber Pullman cars is the sway eliminator, which prevents lurching and rolling on corners, and so provides greater



AN ENTIRELY NEW TYPE OF SUNBEAM: THE FOUR-CYLINDER "DAWN" MODEL—BEING SMALLER IN SIZE THAN THE SUNBEAM "TWENTY" OR "TWENTY-FIVE."

This car has many notable features, including the four-cylinder engine with cylinder-block and crank-case of cast aluminium, pre-selector four-speed gear-box, hydraulic four-wheel braking system, grouped chassis lubrication, and independent front-wheel suspension.

comfortably on their cushions in the same vertical plane. This new fitment effectively anchors the body to the rear axle, so that, while it in no way interferes with the springing, it causes the coachwork to remain always in the same horizontal plane as the axle itself. In connection with the springing of the Humber Pullman, I must not forget to mention that "dual rate" springs have been fitted at the rear, and regulate automatically the suspension to the load, so that whether a full complement of passengers or even only one person be carried, maximum riding comfort is always assured.

#### Novel Clutch Mechanism.

Gadget-hunters should certainly pay a visit to the Riley stand, as here is a novel clutch mechanism, besides a wide choice in styles of sports cars. This type of clutch is fitted on Rileys which carry pre-selector gears, and the arrangement is such that the drive from the engine is not taken up by the clutch until a pre-determined number of revolutions per minute is attained by the motor. This is, in actual fact, in the neighbourhood of 500 r.p.m. In practice the result is that, by releasing the accelerator and momentarily depressing the clutch, a free-wheel action is obtained. If, however, free-wheeling is not desired—as, for instance, during a sudden application of the brakes—the engine retains its retarding effect until the car is almost at a standstill.

A leading feature of the new Riley cars is the increased power-to-weight ratio, which will be highly approved by technical engineers. The ordinary motoring public should also be pleased, because every additional pound weight a car has to carry is paid for in terms of oil, petrol, and tyre-wear. Why Riley cars are so fast off the mark is because the engines develop very high power with K.L.G. plugs, and because the chassis and superstructure are comparatively light in weight. At the same time, the centre of gravity is so low that the cars are very steady on the road. In the 9-h.p. range of Riley



A CAR WHICH LENDS ITSELF EQUALLY WELL TO FORMAL OR INFORMAL OCCASIONS: ONE OF THE LATEST DAIMLER 15-H.P. SALOON MODELS, OF WHICH ITS OWNERS ARE MAKING GOOD USE.

The "fifteen" is the smallest Daimler chassis—specially designed for those who hanker after luxurious motoring, but whose income limits them to a very moderate initial and annual outlay.

when the steering-wheel is straightened after making the desired turn. This should add generally to the safety of our roads, because, in the past, many a driver has forgotten to replace or return the direction arm to its cover, so making following traffic wonder where he was going to turn on a perfectly straight road. All the Humber cars are fitted with these, as well as with self-closing radiator shutters and a built-in jacking system.

For many years, I have asked for these built-in jacks, which, I am sure, every owner-driver will hail with real joy. So also will he be pleased with the self-closing radiator shutters, as everybody knows what a nuisance it is to keep the engine hot enough, yet cool enough to get the best use from the petrol consumed. Also, the moment the engine is stopped these shutters automatically close, thus keeping the engine warm and making starting particularly light for the electrical equipment after the car has been left many hours outside in the drive, waiting for its owner to finish that "last hand" of auction or contract.



EMBODYING UTILITY AND STYLE: A 1934 WOLSELEY 21-60-H.P. "COUNTY DE LUXE" MODEL.

The equipment of this car includes a special air-cleaner and fume-extractor, a free-wheeling device, and Lockheed hydraulic brakes on 14-in. chromium iron drums; while all exterior bright parts are chromium-plated.

cars, a new flexible engine-mounting isolates the power-unit from the frame. This results in an entire absence of vibration at all speeds and on every gear; while the box section construction of the chassis-frame provides greater rigidity, increased stability and road-holding, all combined with lighter weight. One-shot lubrication is fitted to the 9-h.p. four-cylinder and 12-h.p. and 14-h.p. six-cylinder models.

#### An Attractive New Type.

It is not surprising to find, in these days of restricted incomes, that British motor manufacturers, usually known to build large cars, are each showing a much smaller model this year at Olympia. A case in point is the Sunbeam Company, who have produced a new four-cylinder Sunbeam, "Dawn," besides their usual "Twenty," "Twenty-five," and "Speed" Model. This new model follows very closely the general lay-out of the larger cars, but the "Dawn" differs from them in three important particulars. It has a four-cylinder engine, instead of six-cylinder; a pre-selector



A FINE EXAMPLE OF COACHBUILDING BY MESSRS. HOOPER AND CO. (COACHBUILDERS), LTD.: AN ENCLOSED LIMOUSINE ON A ROLLS-ROYCE 20-25-H.P. CHASSIS, THE PROPERTY OF THE EARL OF STRAFFORD; AND PAINTED IN HIS FAMILY COLOURS, WHICH ARE DARK BLUE WITH A LIGHT BLUE LINE.

comfort for the passengers sitting in the rear seats. In fact, I do not believe that they will ever need to clutch at the silken pulls or comfortable arm-rests when these cars are rounding corners, but can remain

(Continued overleaf.)



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ESTAB. 1760



gear-box; and independent front-wheel suspension. Front-wheel suspension makes this car one of the attractive models of the Show, because, while many experts and automobile engineers have been advocating independent wheel-springing and front-wheel

on either side of the chassis frame. All the joints in the complete mechanism are provided by rubber silent-bloc bushes, which assist damping of the front spring and simplify maintenance, as they do not require lubrication or attention of any kind.

#### Hydraulic Braking.

I hope that I have not bored you by these details, but they are given to show how safe this car is, as new ideas very often terrify some motorists. The braking system is similar to that used on the larger Sunbeam models, and is on the well-known Lockheed hydraulic principle, which is self-adjusting. Self-

adjusting brakes are the fashion to-day, and very rightly, because, with cars being so much faster, it is necessary that they shall have a decelerating control that will never let them down in moments of emergency, because of their drivers' carelessness in not giving proper attention to their brakes. Visitors will notice that a very large number of cars are fitted with this hydraulic system for this reason, and because all over the world the garage men know

them and can service them at any time they may require attention.

"A car for every class of user" is the *cliché* of the Wolseley Company, one of Sir William Morris's important organisations. Therefore, this firm also is another example of producing a small new four-cylinder car to meet the times. For the past two years the Wolseley "Hornet" has been a popular six-cylinder model, but the new Wolseley "Nine," with its £9 tax, should cater for a wider field, especially as the price of the saloon is only £129. This car, by the way, has an interesting feature in its "pedomatic" starting—an arrangement which starts the engine directly the accelerator is depressed and the ignition switched on, but does not take effect while the engine is running.

#### Electric Current Batteries.

Wolseley cars, by the way, are all fitted with a battery master-switch: another innovation for 1934 cars which was not previously fitted by any motor manufacturer. Modern motors depend so largely on their battery to provide electric current for all sorts of gadgets, beside the ignition and engine-starter. Therefore, it is particularly necessary that there shall be no leaks from the battery or waste of current by horns being sounded, windscreen wipers set in motion, lights switched on, indicators operated, or even cigarettes lighted by the car's lighter by

[Continued overleaf.]



AN EMINENTLY SUCCESSFUL "SPORTS MODEL": A ROVER 1934 "SPEED FOURTEEN" HASTINGS COUPÉ.

This engine of this model is equipped with a high-compression cylinder head and three semi-downdraught carburetters. It has a power output of 54 b.h.p. at 4800 revolutions. In the R.A.C. 1000 miles Rally it had the fastest time in any car of its class in the acceleration test.

drive, up to the present neither design has matured from the workshops of prominent firms. Sunbeams have made the plunge, and their purpose has been to produce a car inexpensive in upkeep and maintenance, but with the same characteristics, quality, and refinement of performance as their larger models. Front-wheel drive compels independent wheel suspension, so that I am sure it will be examined with great interest by keen motorists, although the Sunbeam "Dawn" has the usual rear-drive.

Without being too technical, it may interest readers to know how this is done. It consists of a transverse front spring which carries the entire load of the front of the car. The centre of the spring is bolted direct to the frame, so that each front wheel is controlled by one half of the spring, independent of the other half. The swivel brackets, equivalent to the ends of the usual type of front axle, are further controlled by radius rods, which ensure that the angle of the wheel to the ground and the point of contact at various deflections of the spring are satisfactory. The spring is relieved of the torsional effects of braking, etc., by the provision of long torque rods arranged



ONE OF THE FOUR NEW TALBOT MODELS BROUGHT OUT FOR 1934: THE "65" SPECIAL SIX-LIGHT SALOON.

In the new Talbots the self-changing accelerating gear-box introduced in 1932 has been considerably improved, even smoother working being ensured. There are also changes in carburation and improvements in the electrical equipment.

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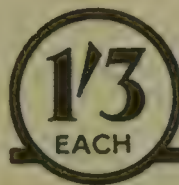


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unauthorised persons when the car is at rest. The master battery-switch prevents all these tricks and the owner losing current, which, by the way, costs fuel to produce when the engine has to charge the battery. This is an economical feature as well as a safe and useful one, and I am glad to be able to say that master battery-switches are being fitted on a number of motor-cars in the present Show, Sir William Morris's lead having been followed. In addition, an entirely new model "Hornet" is introduced. This has free-wheel transmission, synchromesh gears, an underslung compound double frame, and a longer wheelbase, and carries very handsome four-door saloon coachwork.

#### Keeping the Road at High Speed.

Underslung frames, by the way, together with the cruciform type of construction to stiffen the chassis, are a popular feature of the present Motor Show, as they allow the centre of gravity to be kept nearer the ground, to add to the safety of the car from overturning, and keep it steadier on the road at the high speeds now attainable. Speeds are very great to-day, as practically every car in the Show, of whatever make, can attain 60 miles an hour, and some of those exhibited a very much higher rate of travel. Take the new Bentley, for instance, which I have seen lap the Brooklands track at 87 miles an hour with full-sized saloon coachwork fitted, and that means it must have travelled nearly 100 miles an hour on some part of the circuit. Motorists generally will welcome the new Bentley as a fast touring carriage, not because they want to do 100 miles an hour, but because it has that wonderful acceleration that enables it to answer immediately to the call of the driver when a fraction of a second is the factor that lies between danger and safety.

#### Reserve of Power.

Also, it is very pleasant to drive a car knowing that you always have a lot of power in hand.

It is an economical factor, as the desire for speed has often ruined some excellent cars, because their owners

are always "caning" them by pushing them up to their maximum pace at every opportunity. With the new Bentley 3½-litre carriage, the person at the



AN "ARTESSE" ANTHRACITE STOVE IN THE ENTRANCE HALL OF A HOUSE: A STOVE WITH INTERNAL EN-CIRCLING FLUES WHEREBY THE HEAT IS RADIATED INTO THE ROOM.

This closed anthracite stove with mica panels in the front is so constructed that the gases are constantly being converted into flame, instead of passing away unused in the chimney. Experiments have been carried out which show that the closed anthracite stove is more economical than the coal-burning stove which can be opened up.

wheel will always be driving economically, even at high speeds, without putting undue strain on the mechanism. No doubt we shall hear of some very fast runs made by these new Bentleys on the Continent in the near future by private owners, when they go across the water, as the open Continental roads give opportunities for indulging in speeds of 70 and 80 miles an hour that are impossible in this country, except, perhaps, for an occasional moment on one of our new straight arterial roads.

#### Revival of Open Touring Bodies.

Sports cars have brought back to life the open touring body, which the saloons threatened to abolish during the past few years; and another interesting feature of the present Motor Show is the number of touring bodies staged in the Hall. The sliding roof still seems popular on the closed type of carriage, yet the "Tickford" all-weather and double-purpose coachwork of that character is now a standard style included in practically all the makers' catalogues. This, of course, is the type of car that can be opened entirely as a touring car, as well as being able to be completely closed as a saloon.

One must not conclude a description of the exhibition without referring to the prosaic, yet extremely useful, garage equipment section. Most motor-car owners are not mechanics, and so largely depend upon the services of their local garage. In the past the majority of these have been very poorly equipped. At this exhibition there is a large section devoted to all the latest washing, oiling, brake-testing, and other machines which save time, yet perform their work far more efficiently than can be done by manual effort. Note, for instance, the Anglo-American stand of oils and the new Tru-Meter electric pump.

To-day the motorist will find it cheaper to use a well-equipped garage for servicing his car than to attempt to do it himself. Also it will be better for the car to have expert valeting.

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A persistent tired feeling accompanied by drowsiness, dull headaches, and a general lack of interest in life in general, is one of the surest signs of a state of self-poisoning. Intestines becoming sluggish, allow the waste matter to accumulate. Putrefaction sets in, which breeds toxins that are absorbed by the blood stream and carried to every part of the body to steal your strength and vitality, lower your resistance, and make you chronically weak, tired and listless.

Any person who is not feeling up to par should begin drinking hot water with the juice of half a lemon every morning upon arising. It is well to add to this a tablespoonful of Kutnow's Saline Powder, for this improves the

action of both the water and the lemon juice. Kutnow's Powder is a famous natural saline-alkaline aperient that has been used for years to reduce acidity and combat putrefaction in the gastrointestinal canal. It makes a delightful effervescent drink that anyone will relish.

Get about four ounces from any chemist and take it regularly every morning for a week. See what a difference in your physical condition, even in so short a time. Mark the better appetite you have and strength and energy you feel. It's really marvellous the difference it makes when one is internally clean.

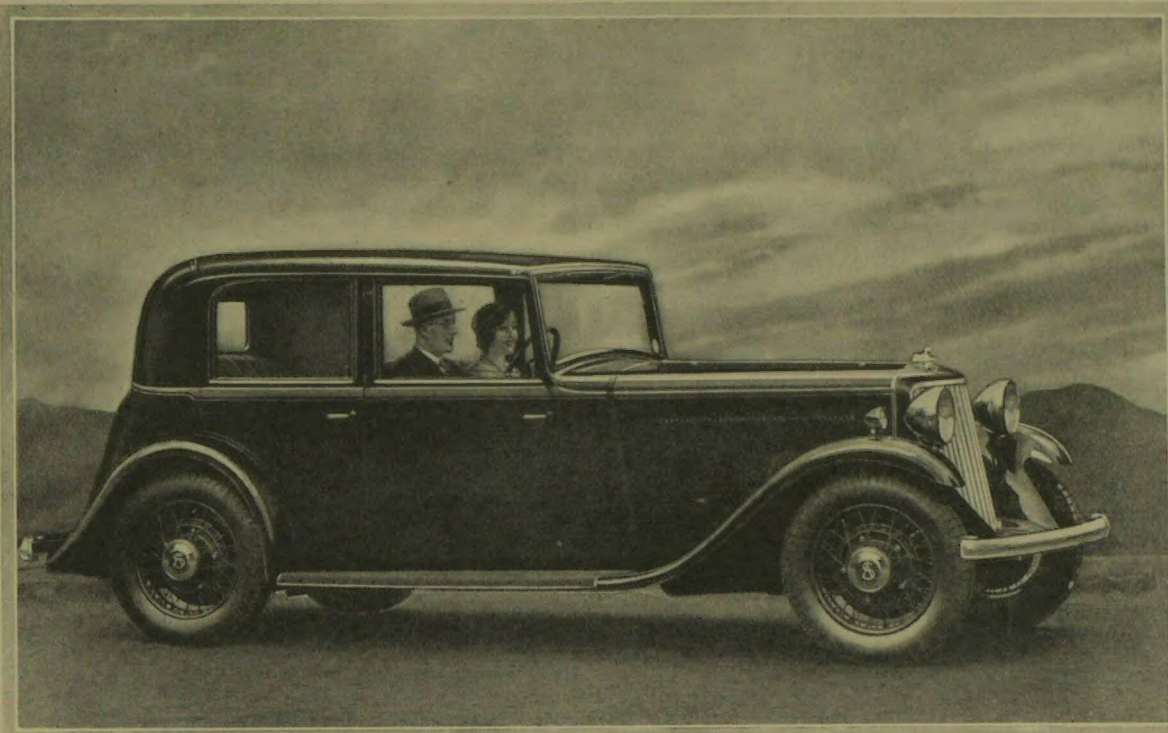
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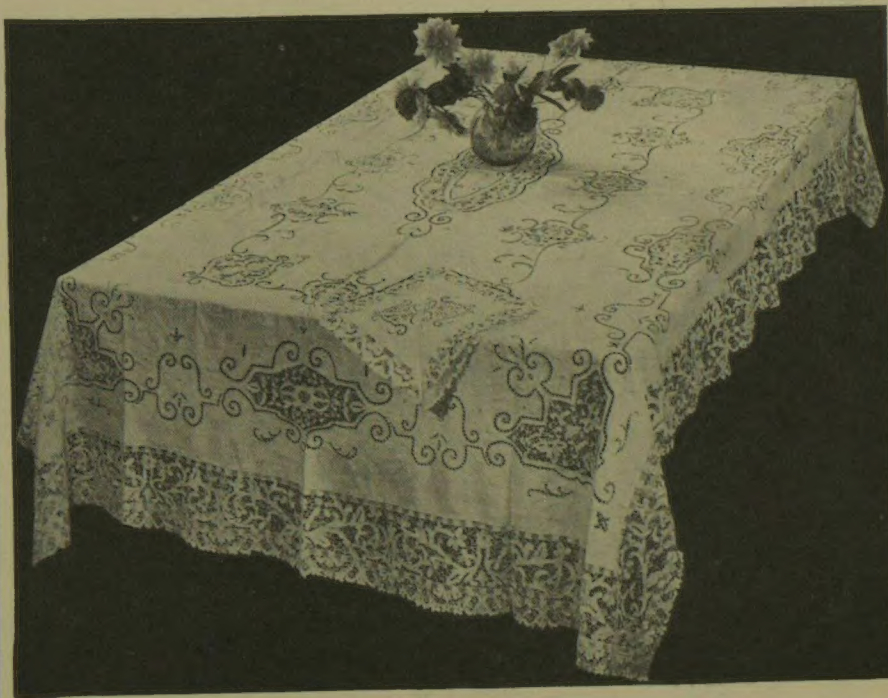
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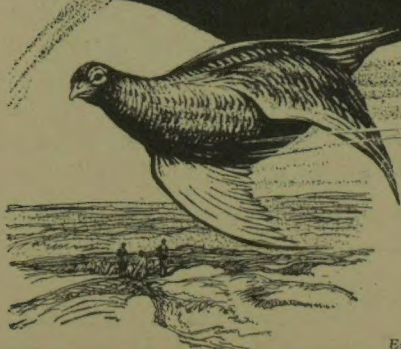
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## THE PLAYHOUSES.

### "NYMPH ERRANT," AT THE ADELPHI.

THOSE who have not read Mr. James Laver's novel, from which this "play with music" has been adapted, will find it agreeable entertainment; those who have may be a trifle disappointed that so little of the book's atmosphere has been retained. Save for a few witty lines, Mr. Romney Brent's stage version is nothing more than an excuse for a constant change of scene. "Experiment," advises a science mistress, when Evangeline is leaving school to lead a rustic existence with an aunt at Oxford. Evangeline, in search of experience, is willing to become the mistress of every man she meets; her constant, and it must be said somewhat monotonous, complaint is that all her admirers forbear to take advantage of her helplessness. Her first admirer is a theatrical impresario; from him she passes to a German Baron; deserted by him for a wealthy rival, she persuades a Greek slave dealer to ship her to the Orient. In the harem of a Pasha she impatiently awaits a sight of her lord, who is attending a Peace Conference in Geneva. Bored, she allows herself to be rescued by an American sanitary engineer. Though, in one of the most amusing scenes in the play, she attempts to seduce him, he prefers to sing of the advantages of modern plumbing. So she returns home, little wiser than she would have been after a cabin cruise in the Mediterranean. Mr. Cole Porter's music is extremely tuneful, while his lyrics are delightfully funny, their absurd inappropriateness to the situation frequently convulsing the audience. Miss Gertrude Lawrence has little opportunity until the second Act, when she rises to the occasion and delights her admirers. Her wooing of the sanitary engineer (well played by Mr. Walter Crisham) is attractively kittenish. Miss Norah Howard can play a stolid schoolgirl to perfection, and does so on this occasion.

### "THE BELLS," AT THE SAVOY.

There is a good deal of life in this old play, and Sir Henry Irving's famous part is admirably played by his disciple, Sir John Martin Harvey. It is a

well-constructed play of its kind, and the dream scene is as effective as ever. The incidental music caused some amusement among the younger members of the audience, but its retention gave the play an added interest for students of the drama. "The Bells" is short entertainment, and Sir John Martin Harvey might be well advised to revive another of Sir Henry's playlets as a curtain-raiser: "Mr. Jingle," for example, which would give him ample room to display his versatility.

## A STRANGE EVENTFUL HISTORY.

(Continued from Page 580.)

defences. Many will also find ineffaceable memories crowding back as they read of that fateful morning of March 21: "At first only projectors were being fired, and we still thought that it might merely betoken a big-scale raid. Then our uncertainty was dispelled by the instantaneous crash, the like of which was never heard before on sea or land, from thousands upon thousands of guns roaring on a front of thirty miles, and we knew that the hurricane had broken on us at last. The noise transcended anything I had ever conceived, but it would be hopeless to attempt a description of the monstrous din." How different this from ambush and sniping on the veldt, or from tortuous manœuvres in the swamps and jungles of the tropics! Yet the tempest was not, incredible though it seems, irresistible. The Third Army held, and the Third Division, to which Colonel Reitz's battalion belonged, won glowing tributes for the unconquerable valour "with which it and its companion-units dislocated, and, as the event proved, defeated the German plan."

Before the battle was over, Colonel Reitz had received his second wound—a severe one—and was out of the hurly-burly for three months. Those who demand "horrors" in war-books will find a discreet allowance in the description of the journey to hospital, and of the hospital itself. Colonel Reitz was back in time for the final counter-stroke, which is exceedingly well described, stage by stage, beginning with that thrilling achievement of what had seemed impossible—the storming of the Hindenburg Line.

In spite of the rapid demoralisation of the German forces, the last phase was not, as is sometimes supposed, one easy and triumphant sweep onwards: until the very end, every foot of ground was dearly bought: and we have read no better account of the operations than in these pages. The eleventh hour of the eleventh day—that supreme moment which ought to have been so dramatic, and yet, strangely enough, seemed to fall so flat!—found Colonel Reitz in command of the 1st Royal Scots Fusiliers, in the neighbourhood of Le Quesnoy. It is a singular thing to remember, looking back on that time, that to-day one went in perfect safety, and yesterday one had gone in the Valley of the Shadow—and yet life did not seem very different, nor oneself much changed!

The last scenes are in Germany, and the story ends when the narrator returns to his own country, once again to begin a new life. He sums up in a few sentences what many men have felt of the most tremendous experience of their lives: "To me the war had been terrible but not degrading, and I came away with a higher, not a lower, opinion of my fellow men. My chief memory is of great friendships, and of millions of men on both sides, who did what they thought they had to do without becoming the brutes that some writers say they were." A fitting epilogue to an experience which forms only one chapter in a life-story extraordinary and outstanding in the annals of our generation.

C. K. A.

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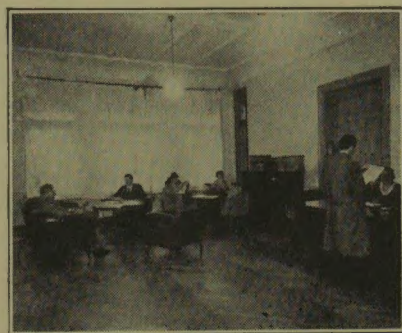
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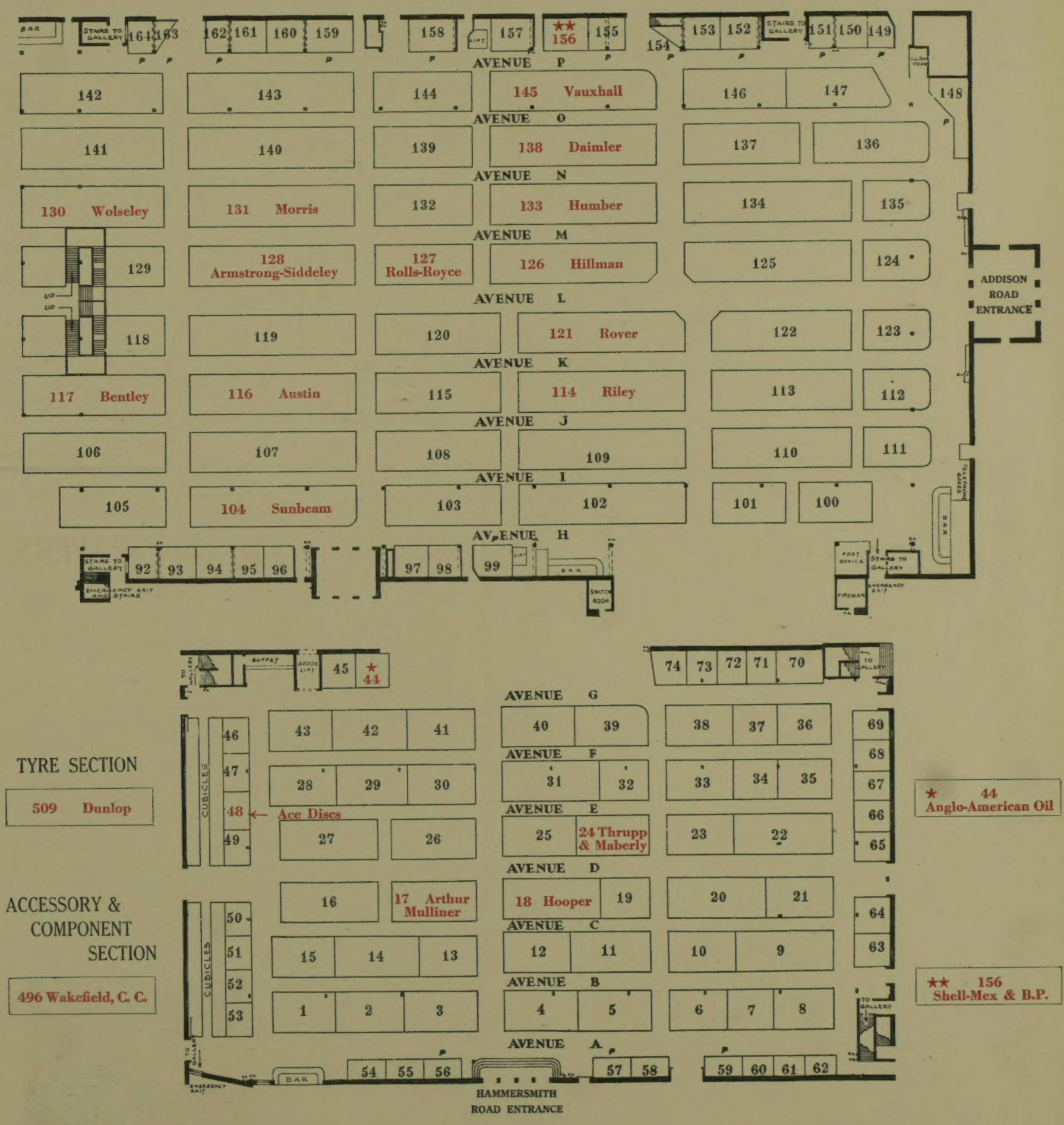
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